

# SQUARE DANCING

AUGUST, 1973

50¢ PER COPY



SUMMER  
SOUNDS

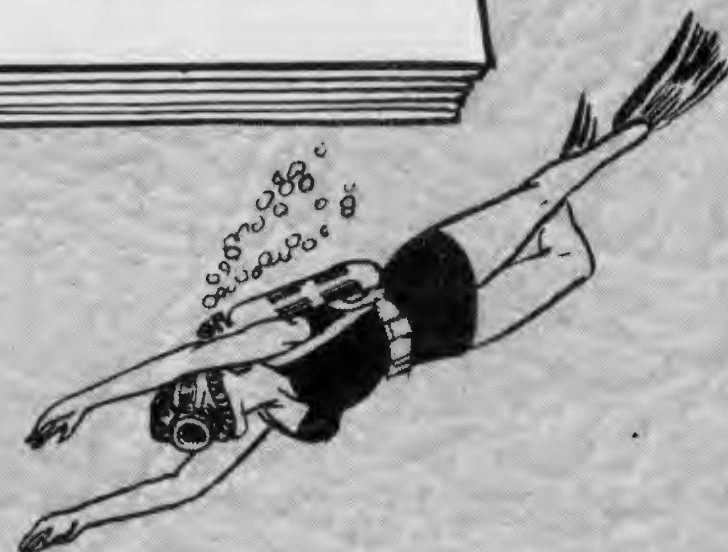
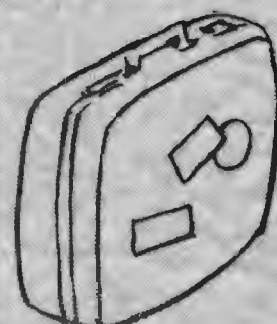


JULY						
S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

AUGUST 1973

SEPTEMBER						
S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30						

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
				1	2	3 <i>Patio Party 2 squares (records)</i>
						4
← Square Dance Vacation - Bear Mtn. →						
5	6	7	8	9	10	11
<i>To Si Do Club (air conditioned hall)</i>	12	13	14 <i>Planning meeting new class</i>	15	16	17
						18
← Going Fishing →						
19	20	21	22	23	24	25
					<i>Left allemanders Watermelon Party</i>	31
26	27	28	29	30		



official magazine The *Sits in Order* AMERICAN SQUARE DANCE SOCIETY





# JAPAN - THAILAND - MALAYSIA SINGAPORE - HONG KONG

**Square Dancers —  
put yourself in this  
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**APRIL 16 - MAY 8, 1974**

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# FROM the FLOOR



Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

It was really a nice surprise to see a picture of a young and beautiful model in the May issue of Sets in Order . . . We have a class of 25 young teens and they will be anxious to see your next issue for ideas . . . Thanks for an excellent magazine. We really enjoy it.

J. K. and Genevieve Fancher  
Harrison, Arkansas

Dear Editor:

I enjoy the magazine very much. I would like to see more technical information on P.A. systems, speakers, etc.

William Prather  
Augusta, Georgia

Dear Editor:

I was inspired to drop a note of appreciation for your article, Set Up Squares (April 1973), but what happened changed my note

. . . I was sitting in the dinette and before I'd turned the page the whole world convulsed. Suddenly our rather sturdy 3-year old home shook like an aspen leaf in a hurricane . . . The large sliding doors exploded . . . A mess of glassware and china pitched from cupboards were mixed with groceries . . . The refrigerator opened and dumped its contribution . . . The wall oven was hanging out . . .

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# SQUARE DANCING

OFFICIAL PUBLICATION OF THE

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VOL. XXV - NO. 8

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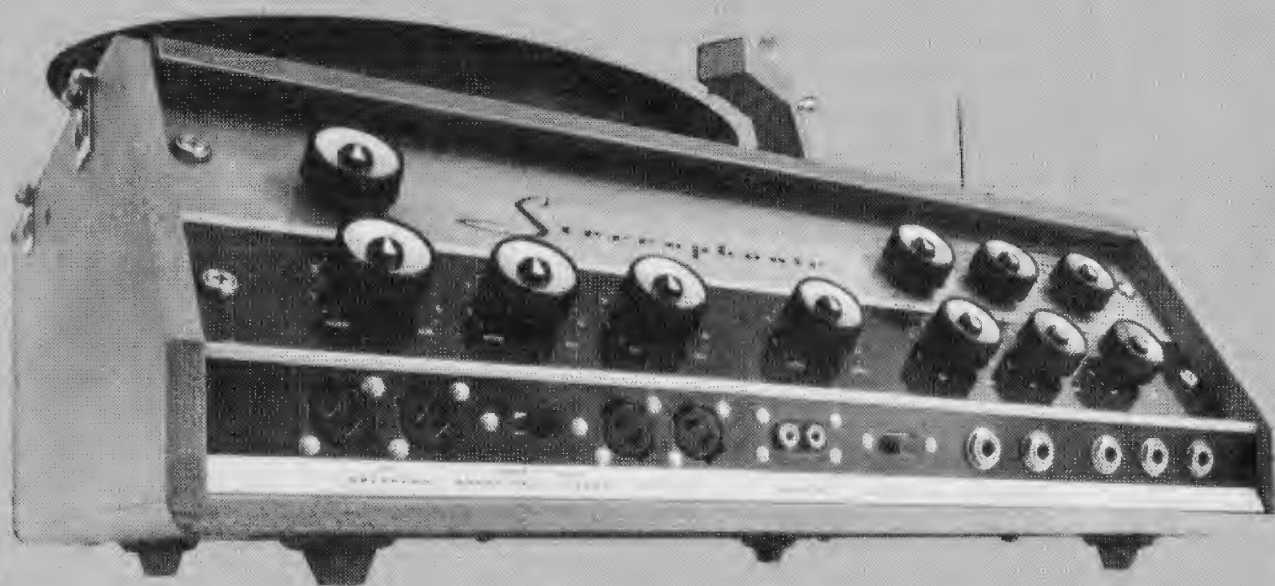
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## SINGING CALLS

### RHYTHM OF THE RAIN — Windsor 5017

Key: D Tempo: 132 Range: HD

Caller: Marv Lindner LA

Synopsis: Complete call printed in Workshop.

Comment: A well known pop number with a beat from Trumpet, Bass, Drums, Piano and Guitar that keeps the dancers moving. Has a good action pattern. Rating: ☆☆☆

### KATY'S DREAM — Scope 565

Key: C Tempo: 130 Range: HD

Caller: Al Cannon LC

Synopsis: (Break) Join hands and circle — left allemande corner — partner do sa do — men star left once around — turn thru at home — left allemande — weave in and out around ring — meet partner and promenade (Figure) Four ladies chain across — head ladies lead and flutter wheel — sweep a quarter — when  
(Please turn to page 56)

## HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

## LOCAL DEALERS

Stores handling square dance records and books anywhere in the world are listed in these pages. For information regarding these special listings write SQUARE DANCING Advertising, 462 North Robertson Blvd., Los Angeles, California 90048. Our Telephone: (213) 652-7434. Attention: Marvin Franzen.

### ★ ARIZONA

CLAY'S BARN

P.O. Box 2154, Sierra Vista 85635

### ★ CALIFORNIA

PHIL MARON'S FOLK SHOP

1531 Clay Street, Oakland 94612

NANCY SEELEY'S RECORDS FOR DANCING

P.O. Box 5156, China Lake 93555

ROBERTSON DANCE SUPPLIES

3600—33rd Avenue, Sacramento 95824

### ★ CANADA

DANCE CRAFT

3584 E. Hastings, Vancouver 6, B.C.

GERRY HAWLEY RECORDS

34 Norman Crescent, Saskatoon, Sask.

THE SQUARE DANCE POST

833 Stafford Dr., Lethbridge, Alberta

### ★ COLORADO

S. D. RECORD ROUNDUP

957 Sheridan Boulevard, Denver 80214

### ★ GEORGIA

EDUCATIONAL RECORD CENTER

151 Sycamore St., Decatur 30031

### ★ ILLINOIS

ANDY'S RECORD CENTER

1614 N. Pulaski Road, Chicago 60639

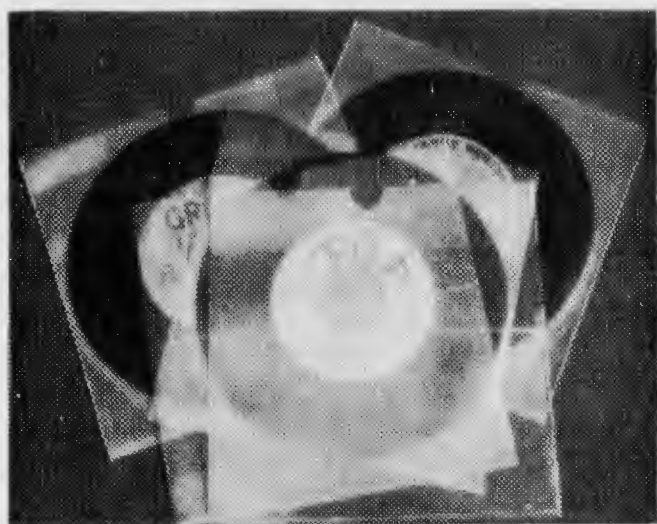
### ★ INDIANA

B-BAR-B SQUARE DANCE APPAREL & RECORDS

1538 Main St. (Speedway)  
Indianapolis 46224

More Dealer Listings page 56.





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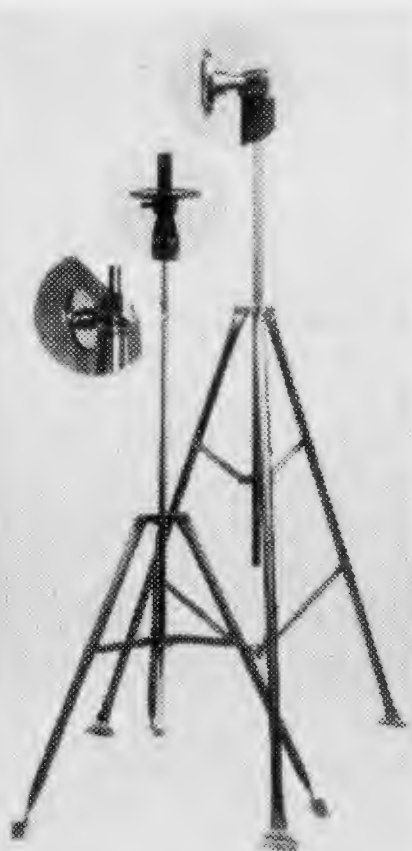
**GR 14177** "SWEET THOUGHTS" by Dwain and Judy Sechrist  
"HAPPY DANCING" by Oscar and Fran Schwartz

**GR 14178** "ROMANCE IN HAVANA" by Art and Ruth Youwer  
"RIPPLING RHYTHM" by Max and Ruth Mandel

## TOP

**TOP 25284** "THIS LAND" flip square by Chip Hendrickson,  
Newton, Conn.

**TOP 25285** "LOOKIN' HIGH AND LOW FOR BABY" flip square  
by George Peterson, Ionia, Mich.



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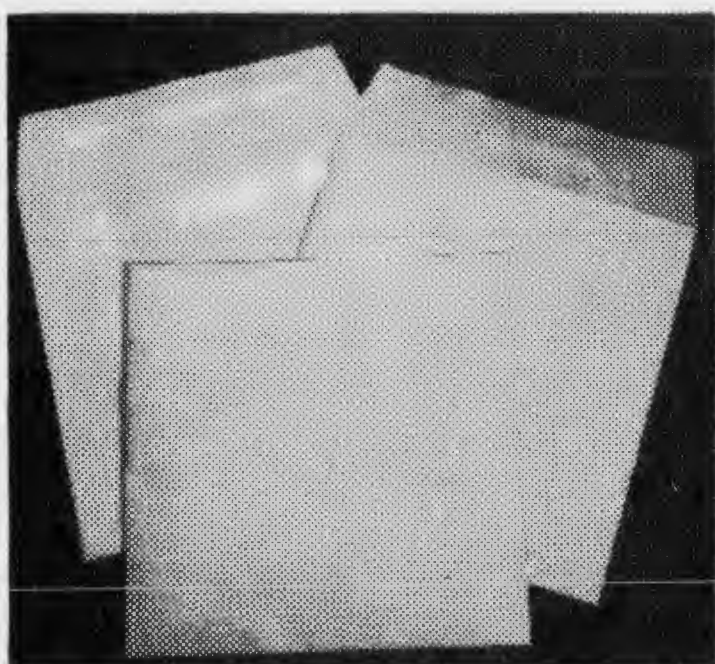
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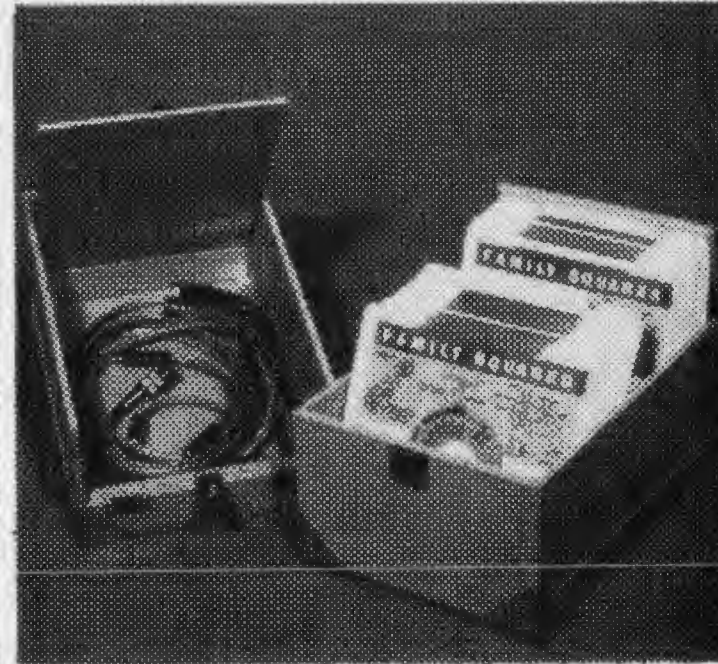
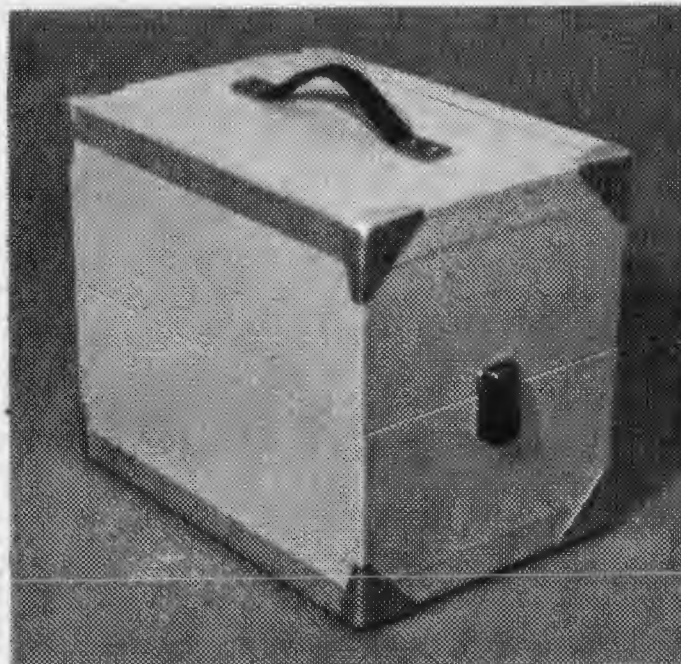
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# fashion feature



Never underestimate the power of a woman! This time, the lady in question becomes two, Deena Pillman and her daughter, Joyce, of Gilroy, California. These clever gals took three pair of 24" cafe curtains and transformed them to the pictured square dance dress (size 11). Total cost, including curtains and all necessary extras, was \$13.00. Two curtains were used for the skirt; the third became the bodice and sleeves. The fabric was already ruffled, hemmed and trimmed with lace. A bright yellow is accented with yellow and orange checks and edged with white lace. From now on check the curtain department of your store for possible square dance ideas.



## RED HOT

*Line*

**22ND NATIONAL CONVENTION WRAP-UP:** An amazing turnout of 16,119 dancers converged in Salt Lake City the last weekend of June. Consensus of opinion -- a great show! More than 500 callers shared the calling chores and also participated in the special 3-day caller's clinic. An outstanding lineup of round dance leaders helped to make this segment of the activity particularly successful and a constant average of about 100 couples enjoyed the contra dance clinics. A new first was a very well attended ad lib contra dance afterparty the final night of the convention.... Selection of the 1977 National Square Dance Convention site went to Atlantic City.

**SQUARE DANCE FILM INTRODUCED AT SALT LAKE CITY:** Undoubtedly the finest effort in square dance motion pictures to date was previewed over KBYU-TV during the recent convention. The 30-minute documentary features the dancers of Utah with Bob Van Antwerp calling and teaching. In vivid color and with a fine sound track, the production includes interviews with several dancers of varying ages and then zeros in on them as they dance. Van is caught in a particularly interesting segment as he coached a number of callers in a calling clinic. The rounds and squares were depicted at an advantage from both close-up and high angle shots.

**LEGACY MEETING ACCOMPLISHES MUCH:** A gathering of more than 80 leaders from 30 States and Provinces, who represented twelve segments of the square dance activity (see the list in your November 1972 issue of this magazine) met in Cleveland in the early summer. The group, known as LEGACY, has as its goal the purpose of taking a close look at the square dance activity to determine (1) if, in fact, there are problems facing the activity today, (2) what these problems are, (3) what the solutions might be and (4) determine the best solution for each problem. The details of this meeting will appear as a complete report in the September issue of this magazine.

**NEW SYSTEM FOR MEMBERSHIP PREMIUMS IN 1974:** Starting in October, those renewing their SIOASDS memberships (including their subscription to SQUARE DANCING magazine) will have the opportunity to order the '74 premium records when they send in their '74 dues, thus saving a wait of several weeks' time.



# Is LIVE MUSIC Due for a COMEBACK?

*(a mid-summer editorial)*



AS YOU LEAVE YOUR CAR in the crowded parking lot and head toward the dance hall, the unmistakably joyful sounds of a square dance in full swing come from the direction you are heading. You're not really apprehensive, but there is always a certain feeling of "unknown excitement" when you visit a square dance club in a distant city for the first time. Will you be made welcome? (Of course you will. You've had this proved to you time after time in many cities you've visited.) Will you be able to dance what the caller is calling? (You hope so. You've been dancing for quite some time at home and you have the ability to adapt yourself to groups you visit.)

For some unexplainable reason, there seems to be something unusual in the blended sounds coming from the dance hall. Maybe it's the extra exuberance of dancers having a good time. Perhaps the acoustics make the sounds seem more exciting than usual.

Then you notice something else. The sounds of the music are more a part of the "action" than you are accustomed to. They seem to reach out and pull you into the hall. Then, as you enter the door, you recognize the cause for all the difference. There, along with the caller on the raised platform at the head of the hall, is a string bass, a banjo and a piano player—LIVE MUSIC!

You've never danced to live music. But before the evening is over you realize what you've been missing—that extra dimension, the music that seeks you out, dares you to try to move off beat. Apparently it has all the dancers in its spell. The caller is a part of the music—an added instrument.

You learn during the brief rest periods that square dance bands are very much a part of the picture in a number of areas. You find that there was a time when all square dancing was

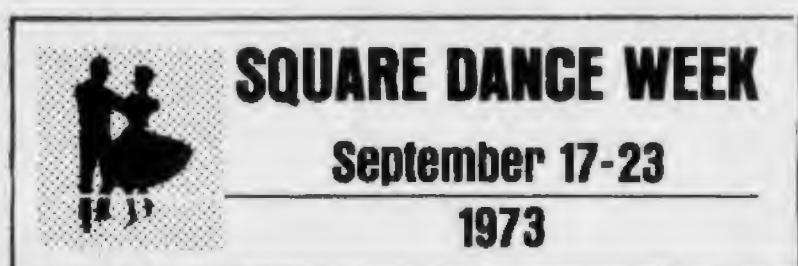
done to live musicians and the combinations would vary anywhere from a single piano player to a combination of eight or nine pieces. Of course, there are the unusuals. We know of one caller who tried to call to bagpipe accompaniment all evening and another instance where a 110 piece symphony orchestra served as musical accompaniment for a caller and his dancers. But you would be safe in saying that these are exceptions.

In the early 1950s, modern square dance recordings began to replace the live musicians. There just weren't enough competent musical groups to go around. In many instances the added cost of musicians proved to be too rich for the average club. As callers wrote more and more singing calls, it became virtually impossible for any one group of musicians to master every new tune that came along. With only a few exceptions, live musical groups found it impossible to duplicate the full orchestra recorded music that accompanies the round dancing. The general opinion seemed to be "as long as you had to use records for the rounds why not use them for the squares as well?"

Callers in some clubs have once again discovered that "extra lift" that comes with dancing to good, live music. Though there are not nearly as many "live" bands today as there were during the big boom period of square dancing, they do seem to be showing up in a few areas. Those callers fortunate enough to work with live music will tell you what an added thrill it is to call with musicians standing close beside you, giving you the lift that transfers in terms of additional dancing pleasure to those out there on the floor.

When you ask an *oldtimer* if he thinks that "live" music is coming back, he's liable to tell you "Heck, it never left!"





## The time is getting closer

**I**F YOUR CLUB, your city, your area, is planning an observation of Square Dance Week, September 17-23, you will be taking advantage of one of the best opportunities to encourage newcomers to join the square dance community. In recent years, this coordinated promotional campaign, participated in by dancers everywhere, has provided this activity with the nearest thing to an international advertising campaign. Because most square dance classes are slated to start late next month or early in October, the dates of the third week in September each year are selected for this annual public-awareness program.

When it comes to ideas for your group's participation in Square Dance Week, *the sky is the limit*. Make up your own program. Adapt what you've noticed that other service groups do in order to attract public attention. Check back in past issues of SQUARE DANCING Magazine for ideas that have been successful for others. You'll find all types of success stories and when tailored to your own area needs, one or more may bring in rather astounding results.

### Success Story

According to Wayne Simpson in Camarillo, California, the Barn Burners, a four year old square dance club, has used the Square Dance Week idea as a time for their major recruiting drive ever since the club was organized. Three years ago the club, though only three or four squares in size, attracted a class of approximately three squares by means of a one-night stand exciter dance. The class almost doubled the size of the club the following year. The second year 150 non-dancers were attracted to another exciter dance and this time the learner class was filled to capacity. Each year, during Square Dance Week, this procedure has become standard policy for the Barn Burners.

How do they put this all together? For one thing they have worked closely with the members of their city government and the mayor has officially proclaimed civic recognition of Square Dance Week. The local pizza palace has provided tickets for the special one night stand event. Each member of the Barn Burners is allotted ten tickets, which he sells for \$1.00 each. Not only do these tickets serve as admission to the exciter dance, but they are also good for \$1.00 in trade at the pizza palace. The Barn Burners use the \$1.00 to offset the expenses of hiring a caller, renting of the hall, refreshments, etc.

"It's not a difficult matter to get new square dancers to sell tickets to their neighbors on a personal basis," says Wayne. "It's the new dancer who still has friends who have not yet discovered the fun of square dancing and getting a commitment simply depends upon the new dancers enthusiasm."

Of course there must be hundreds of plans equally as potentially successful as this one. It's just a case of adapting the originality of your own club members to your own Square Dance Week recruiting drive. And don't forget, after Square Dance Week is over this year, drop us a note and let us know about your success story.





# Callers Associations



**T**HE 138 LISTINGS ON THE FOLLOWING PAGES indicate a potential for caller leadership communications around the world. It is plain from the minutes of some of these groups that a great deal is being accomplished in the way of providing direction for new callers and by bringing veteran callers in the area together on a regular basis. Much can be accomplished by these area organizations, particularly as all callers lend their presence and support, so

that the experienced callers might share their knowledge with the newer callers.

Please note that the following listings are current with existing files. Those marked with an \* indicate listings that repeat the previous year's contact name and address. In order to make this directory useful to others as a means of inter-communication, it is suggested that all caller associations send change of officer listings soon after elections are held.

## Alabama

\*Birmingham S/D Callers Assn.—  
Earl Brown, 517 Park Ave.  
Birmingham 35226

## Alaska

Far North Callers/Teachers Assn.  
Jinx Betts  
Talkeetna 99504

## California

Callers Workshop of Orange Co.  
Harold Graves, 15014 Manzaneros Rd.  
La Mirada 90638

Central Coast Callers Assn.—  
Jake Felde, 162 Mizar Place  
Lompoc 93436

Cow Counties Callers Assn.—  
Larry McBee, 3319 Avalon #76  
Riverside 92509

\*Hi Desert Callers Assn.—Jim Brown  
126 Fire Opal, Ridgecrest 93555

\*Imperial Valley Callers Assn.—  
Brownie Luker, 692 W. Hiway 80  
El Centro 92243

\*Kern Co. Callers Assn.—Carl Hayslett  
1200 S. Chester, Bakersfield 93301

\*Monterey Area Callers Assn.—  
Johnnie Nichols, 205 Orange Dr.,  
Salinas 93901

No. Calif. Callers Assn.—  
Ed Ferrario, 2005 Sandcreek Way  
Alameda 94501

\*San Diego Callers Assn.—  
Lee McCormack, 4821 Winona Ave.,  
San Diego 92115

\*San Gabriel Valley Callers Assn.—  
Blaine Fitzpatrick, 16251 Apple-  
blossom Ave., La Puente 91744

Santa Clara Callers Assn.—

Chuck Acelin, 432 S. Genevieve Ln.  
San Jose 95128

So. Coast Affiliated Callers—  
Bill Hay, 809 Aztec Circle  
Santa Ana 92704

S/D Callers of Sacto Valley—  
Ivan Hasbrouck, 1437 Meredith Way  
Carmichael 95608

S/D Callers Assn. of So. Calif.—  
Don Schadt, 3510 Elm Apt. 8  
Long Beach 90807

United Callers Assn.—  
Nick Sarilo, 225 West F St.  
Tehachapi 93561

Western Callers Assn.—Clyde Drivere  
R.R. #2, Box 303-K, Saugus 91350

## Colorado

\*Colorado Springs Callers Assn.—  
Gregg Anderson, 1331 Sunset Rd.,  
Colorado Springs 80909

Denver Area S/D Callers Assn.—  
Jack Low, 1784 So. Holland  
Denver 80226

\*N.E. Colorado Callers Assn.—  
Irv Jacobson, 710 S. 21st St.,  
Laramie, Wyo. 82070

\*Western Slope Callers Assn.—  
Mel Zwickl, Box 128,  
Glenwood Springs 81601

## Connecticut

\*Conn. Callers & Teachers Assn.—  
Allan Brozek, Pines Bridge Road,  
Oxford 06483

## District of Columbia

\*National Capital Area S/D Leaders  
Jocko Manning, 13012 Ivy Drive  
Beltsville, Md. 20705

## Florida

\*Florida Callers Assn.—Chuck Durant  
88 Lorillard Pl., Ormond Beach 32074

\*S.E. Florida Callers Assn.—  
Jerry Seeley, 400 N.E. 9th Ave.  
Ft. Lauderdale 33301

\*Suncoast Callers Assn.—Bill Grant  
4537 Hampshire Rd., Tampa 33614

## Georgia

Atlanta Area S/D Callers Assn.—  
George Watson, 3124 Boxleaf Dr.  
Marietta 30060

\*Dixie Fed. Callers Assn.—  
Rod Blaylock, Albany Rec. Dept.  
City Hall, Albany 31705

## Idaho

\*Clearwater Callers Council—  
Albert Wolverton, Rte. 1  
Orofino 83544

## Illinois

\*Chicago Area Callers Assn.—  
Chuck Jaworski, 4716 Berenice  
Chicago 60641

\*Illinois S/D Callers Assn.—  
Lloyd Larson, 1807 N. 35th Ave.  
Melrose Park 60160

## Indiana

\*Ft. Wayne Callers Assn.—Bob Cone  
6030 Smith Rd., Ft. Wayne 46809

\*Greater Indianapolis Callers Assn.—  
Jim McDermott, 2821 S. Illinois St.  
Indianapolis 46225

Indiana S/D Callers Assn.—  
Carl Brandt, 3002 Schaper Dr.  
Ft. Wayne 46806

\*Michiana Callers Club—  
Virg Troxell, 15650 Arthur St.  
Granger 46544



\*Tri-State Callers Assn.—

Vernon Seddon, 2312 E. Virginia St.,  
Evansville 47711

#### **Iowa**

\*Cedar Rapids S/D Callers Assn.—  
Don Roberts, Town Terrace  
Marion 52302

\*S.E. Iowa Callers Assn.—  
Ed Epperson, Batavia 52533

#### **Kansas**

\*Kansas City S/D Callers Assn.—  
Buford Evans, 7737 Roe Ave.  
Prairie Village 66208

\*No. Central Kansas Callers Assn.—  
Ken Oppenlander, 319 S. 6th,  
Manhattan 66502

S.W. Kansas Callers Assn.—  
Les Houser, 2211 3rd Ave.  
Dodge City 67801

\*Topeka Area S/D Callers Assn.—  
Warren Kinder, 209 W. 40th St. Terr.  
Topeka 66609

#### **Kentucky**

Kentucky S/D Callers Assn.—  
Jack Bybee, 4017 Lomond Dr.,  
Louisville 40216

#### **Louisiana**

Baton Rouge Callers Assn.—  
Bill Barner, 9454 El Cajon  
Baton Rouge 70815

Greater N.O. S/D Callers Assn.—  
Joseph Hollier, Jr., 2112 Metairie Ct.  
Metairie 70001

#### **Maine**

\*N.E. Maine Callers Assn.—  
Marty Vanwart, Hampden 04444

#### **Maryland**

S/D Leaders of Baltimore Area—  
Pat Valiska, 7985 Cross Creek Dr.  
Glen Burnie 21061

#### **Massachusetts**

Callers Co-op—Frank Garguila  
43 Glover Dr., Stoughton 02072

\*New Eng. Council of Callers Assn.—  
Don Blair, 323 Southwick Rd.  
Westfield 01085

North of Boston Callers Assn.—  
C. Roger Whynot, Landmark School  
Pride's Crossing 01965

\*Springfield Area Callers Assn.—  
Lou Taddia, 5 Delano Dr.  
Springfield 01129

\*Worcester Co. Area Callers Assn.—  
Bob Schneider, 90 Walnut St.  
Oxford 01540

#### **Michigan**

\*Michigan S/D Leaders Assn.—  
Wendell Law, 5770 Price Rd.  
St. Jones 48879

Saginaw Valley Callers Assn.—  
Roderick Mainhood, Rte. 2  
Coleman 48618

#### **Minnesota**

\*Central East Callers Assn.—  
Tom Carroll, 405 E. Bernard  
West St. Paul 55118

Central West Callers Assn.—  
Norb Ebnet, Box 534  
Elbow Lake 56531

Minn. S.E. Region Callers Assn.—  
Jerry Murray, 1817 - 16th St. N.W.  
Rochester 59901

\*N.W. Minn. Callers Assn.—  
Norton Hanson, 222 E. Willow  
Detroit Lakes 56501

\*Swingmasters—Warren Merquam  
Rte. 1, Box 187, Maple Plain 55359

#### **Missouri**

\*Central Mo. Callers Assn.—  
Ray Crowley, Route #8  
Columbia 65201

\*St. Louis Callers & Teachers Guild—  
Charles Hiles, 1425 Aintree Dr.  
Florissant 63031

\*Western Mo. Callers Workshop Assn.  
Jack Smith, 11008 E. 34th  
Independence 64052

#### **Nebraska**

Lincoln Callers Assn.—Ted Vogt  
Staplehurst 68439

Omaha Area Callers Assn.—  
Dick Laux, 7314 So. 24 Ave.  
Omaha 68147

\*Western Neb. Callers Council—  
Bill Jeffers, 1910 Cheyenne Place  
Cheyenne, Wyo. 82001

#### **Nevada**

\*No. Nev. Callers Assn.—  
Paul Tramble, 1801 Auburn Way  
Reno 89502

So. Nev. Callers Assn.—  
Ron Bush, 6165 Rocky Mountain  
Las Vegas 89110

#### **New Jersey**

\*N.J. Callers Assn.—  
Beulah Samec, 458 Beach Rd.,  
Staten Island, N.Y. 10312

Dance Leaders of Delaware Valley—  
Ray Neely, Beachwood Dr. M.R. 1  
Lansdale, Pennsylvania 19446

#### **New Mexico**

Central N.M. Callers Assn.—  
Jack Murray, 11712 Goldengate N.E.  
Albuquerque 87111

#### **New York**

Capital Distr. Callers Assn.—  
Al Capetti, Box 47, R.D. #1  
Delanson 12503

Central N.Y. Callers Assn.—  
Lucille Graf, 2124 Graham Ave.  
Utica 13502

\*Long Island Callers Assn.—  
Ted Brummel, 278 Well Ct.  
Seaford, L.I., N.Y. 11783

Penn-York Callers & Teachers Assn.—  
Norm Brocius, 16 Iris Dr., R.R. 1  
Apalachin 13732

\*Western N.Y. Callers & Leaders Assn.  
Ron Ricard, 44 Ravenswood Terr.  
Buffalo 14225

#### **North Carolina**

\*Metrolina Callers Assn.—  
B. G. Ferrell, Rte. #2, Box 1139-C  
Charlotte 28210

Piedmont Callers Assn.—  
Bob Kennedy, 812 Branchwood Dr.  
Kernersville 27284

#### **North Dakota**

No. Dakota S/D Callers Assn.—  
Norm Cross, Milnor 58060

\*S.W. District Callers Assn.—  
Allen Roth, 1509 17th St.  
Bismark 58501

#### **Ohio**

\*Cleveland Area Callers Assn.—  
Russell Perfors, 992 Tioga Trail  
Willoughby 44094

\*E. Central Ohio Callers Assn.—  
Eugene Jeans, 820 Daniel St.  
Toronto 43964

\*Lima Area Callers—Joe Chiles  
203 E. Ohio St., Box 63,  
Waynes Field 45896

S.W. Ohio Callers Assn.—  
Butch Gaitley, 8643 Jordan St.  
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\*Toledo Area Callers Assn.—  
Forest Webster, 1803 Heather Lane  
Port Clinton 43452

#### **Oklahoma**

\*Central Dist. Callers Assn.—  
Jud Webster, 1603 S. Jensen  
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\*N.E. Okla. Callers Assn.—  
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Tulsa 74112

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\*Capital Callers Assn.—Wayne Sparks  
2276 Michael Dr., West Linn 97068

N.W. Callers Assn.—  
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Portland 97219

\*Willamette Valley S/D Callers Assn.  
Clyde Charters, 577 Middlecrest  
Lake Oswego 97304

#### **Pennsylvania**

\*Pittsburgh Area Callers & Teachers  
Assn.—Pete Heckman, 2096 Railroad  
St., Bethel Park 15102

#### **Rhode Island**

Narragansett Callers Assn.—  
Ray Fregeau, 216 Rice St.  
Pawtucket 02861

#### **South Carolina**

S.C. Callers Assn.—Jim Cosman  
107 Stewart St., Hanahan 29405



### South Dakota

\*Black Hills Callers Assn.—  
Kim Honholt, Custer 57730

\*East River Callers Assn.—  
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\*Tenn. S/D Callers Assn.—  
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Houston 77018

\*Lubbock Area Callers Assn.—Joe  
Greer, 2201 59th St., Lubbock 79412

\*No. Texas Callers Assn.—Lee Swain  
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S & R/D Teachers Assn. of Texas  
Panhandle—Stuart Rowan  
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W. Texas Callers & Teachers Assn.—  
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\*Hampton Roads Callers Assn.—  
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Virginia Beach 23455

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\*Aberdeen Callers Assn.—  
Harry Swanson, 208 Hill Rd.  
Aberdeen 98520

\*Central Area Callers Assn.—  
Phil St. George, 6203 W. Chestnut  
Yakima 98902

\*Olympia Area Teachers & Callers  
Assn.—Ray Lindenau, 817 ½ "L" St.  
Hoquiam 98550

\*Peninsula Teachers & Callers Assn.—  
Bill Stone, 1409 High St.  
Bremerton 98310

\*Puget Sound Callers Assn.—  
Bill Metz, 11310 S. Lake Stevens Rd.  
Lake Stevens 98258

\*Rainier Teachers & Callers Assn.—  
Harris Stockard, 1301 Magnolia Dr.  
Tacoma 98466

\*Spokane Callers League—Richard  
Lee, Rte. 1, Chattaroy 99003

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\*Milwaukee Area Callers Council—  
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Spring Rd., Menomonie Falls 53051

\*Wolf River Area Callers Assn.—  
Bruce Busch, 2522 Barbara Ave.  
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Alberta Callers & Instructors Assn.—  
Bill Tait, 9308 169th St.  
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\*Calgary Callers Assn.—Orval Martin  
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Central Interior Callers/Teachers Assn.  
Wayne Scott, 148 Parker Dr.  
Prince George, British Columbia

\*East Kootenay Caller/Dancer  
Assn.—James Scanland, Box 11  
Cranbrook, British Columbia

Lower Fraser Valley Caller/Teacher  
Assn.—Esther Bothwell,  
4640-137 A St., Surrey, B.C.

Okanagan Callers/Teachers Assn.—  
John Hutchinson, RR#6, Kelowna, B.C.

\*Trail & Dist. Callers Assn.—  
G. Brown, Box 113, Trail, B.C.

Vancouver Island Caller/Teacher  
Assn.—Cliff Anderson, 3164  
Gamma St., Victoria, B.C.

West Kootenay Callers Assn.—  
Box 113, Trail, British Columbia

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Bob Pearson, 235 St. Anthony Ave.  
Winnipeg R2V0RB, Manitoba

\*West. Manitoba Callers Assn.—  
Harvey Robertson, Margaret, Manitoba

\*Maritime Callers Clinic Assn.—  
Channing Beach, Kentville, N.S.

Nova Scotia Callers Assn.—  
Herb Muir, R.R. #1  
New Glasgow, Nova Scotia

S.W. Ont. S/D Callers Assn.—  
Egbert Jacobs, R.R. #1  
Brunner, Ontario

\*Toronto & Dist. S/D Callers Assn.—  
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\*Parkland S & R/D Teachers Assn.—  
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\*Regina S/D Callers Assn.—  
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East Burwood, 3151, Australia

\*Victorian S/D Assn. Callers Advisory  
Panel—A. Droscher, 45 Dinsdale Rd.,  
Boronia 3155, Australia

\*Callers Club of Great Britain—  
O. V. Cannon, 26 Coleridge House,  
Churchill Gardens, London, S.W.1.,  
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European Callers/Teachers Assn.—  
Al Albertson, Hq. 50CSG  
Box 3396, APO New York 09109

\*Ireland Callers Assn.—Tom McDaid  
11 Joseph Pl. Rossville St. Estates  
Londonderry, No. Ireland

Panama Callers Assn.—  
Sidney Arnold, Jr., Box 5007  
NAVCOMMSTA, FPY New York 09580

Callers Assn. of the Philippines—  
Sr. M/Sgt. Roger Statucki  
HQ 13th AF/LGMW  
APO San Francisco, Ca. 96274

## Square Verse—*Beryl Frank*

### What'd He Say?

He challenged me with basics  
And I followed his command  
And then he threw the hard one in  
He said — Left Allemande!

### The Question Is . . .

Beneath the lights and gala crowd  
At 12 o'clock I am not deft  
For somehow I have two left feet —  
Or do I have two feet still left?

### A Tip for the Talker

Chatter away from  
Rangoon to Nantucket  
But not when the caller says  
Stir the bucket!

### Pondering on Porcelain

I'm smarter than my china  
Very wise, I'll say again  
I never saw a teacup  
Who knew how to teacup chain.

### It's A Possibility

A square dance angel may have wings  
And virtues that are sweet  
But when the dance is over  
He may also have sore feet.



# A History of Square Dancing

By Ralph Page  
Keene, New Hampshire

## The Early Years



### —Dance Schools

*Last month Ralph talked about the dancing masters of the early years and we learned that dancing schools consisted of more than just a course of lessons in the proper execution of figures. Deportment and etiquette were stressed and the ladies and gentlemen of the day were taught rules of conduct and manners. Ralph Page continues with a rundown of some of the figures taught in the 1800's.*

● In a well ordered dancing school, the mere movements of the feet were not all that demanded the attention of the master. The pupils were taught correct and easy address; proper attention to superiors; good treatment to his equals; a becoming and manly civility to his inferiors; and not only the proprieties and graces of a ballroom, or on public occasions, but a pleasing appearance to his friends and a high regard for his parents. In short, the dancing master endeavored to impress his young students with an idea of good breeding in general.

The student was taught that the proper way to invite a lady to dance was not to come forward suddenly and abruptly present himself before her; rather, that he should walk forward with some deliberation and composure "and be mindful he is at a proper and respectful distance, and not directly in front of the lady, but a little on her right. When he solicits of her the pleasure of a dance, he will not be too hasty in presenting her his hand, before obtaining an affirmative answer. If the lady consents to dance, he will, with a little more activity and animation, (as expressing joy for

a favor) first bowing, slide to the right, and present to her his right hand, (she giving her left) to attend her, as a partner, upon the floor."

The ladies learned that if she declined an invitation to dance with one gentleman, she could not afterwards accept of a second invitation from another gentlemen of the same dance.

After the dance was finished, the gentlemen bowed to their partner, then, presenting her their right hand to her left hand, led her politely from the floor to a seat among the other ladies attending the dance.

While performing the dance you were taught to keep your attention constantly fixed upon the person with whom you were dancing, and to hand your partner from one place to another without appearance of haste, or awkward motions.

Here are some of the figures that the pupils were taught in the early 1800's at dancing schools. From Saltator's "A TREATISE ON DANCING" 1807 mss comes the following:

Allemande, is to put one hand behind and reach the other out sideways, turning both palms backwards matching another person's presented in like manner, and arms interweaving with them.

Chasse, is the five (or ten) steps to the right or left.

Couesi, is to chasse across, and swing the next person to you either to the right or left.

Balance, is ten steps (as shown by the instructor).

Brise, is to cast around, or turn round another person, or by one's self.



Circinate, is to give both hands, and dance quite round in a circle to your places.

Demicircinate, is to give both hands, and dance half around in a circle, and back again, to your places.

Dance Address, is to perform a set step, as the ballotte, or pas et basque.

Clevettes, is to interchasse, as in the common reel of three, with three persons on one side of the choir, and employ as much time in doing of it, as in right and left.

Mullinett, is to cross right hands with contrary partners, and pass round half of a circle and cross left hands, and pass back again to your places.

Haze, is a figure performed by the right and left of three or more persons on the same side, as in a three hand reel.

Poucette, is to give both hands to partners, by couples and dance round each other, in the time of the right and left.

Swing, is four or more, or less, form a circle and chasse to the right or left.

Turn opposite corners, is the first gentleman swing the third lady and his partner swing the second gentleman, and reverse.

First Promenade, is one, two, three or more ladies or gentlemen chasse round as many more on the opposite side, facing them at the same time.

Second Promenade, is to lead a lady with one hand or both hands from one place to another, or round any number of the choir.

The Choir is the whole number of couples which belong to the dance.

### **Segments of a Cotillion**

Each part of a Cotillion was broken up into what would nowadays be called Introduction, Break and Ending. They were known then as "Changes" and "Figures." Willard Blanchard, Windsor, Vermont, in his "A COLLECTION OF THE MOST CELEBRATED COUNTRY DANCES AND COTILLIONS" 1809 says: "The figure of all Cotillions should be danced between every change. As in all Cotillions, the changes are similar, the selection must be made according as the music will admit or fancy dictate, and when a part of the figure is the same as a change, the change may be omitted." He then lists the following "changes":

1. Honors, eight hands half round and back.

2. Take partners with both hands, and chasse out, turn partners half around, chasse back, turn partners to places.

3. Ladies go forward, half round, balance, back again.

4. Gentlemen do the same.

5. The gentlemen turn the ladies inside with both hands, chasse fourth way round, ladies turn gentlemen inside, chasse to places.

6. Gentlemen on one side, ladies on the other, set, balance two and two, back to places.

7. Top couples set, side couples set, top gentlemen turn opposite top ladies round, side gentlemen turn opposite side ladies.

8. Balance with partners, balance with left hand ladies, turn left hand ladies round, turn partners round.

9. Top gentlemen turn right hand side ladies, side gentlemen turn right hand top ladies, turn left hand side ladies, turn partners round.

10. First top and first side couples change places with four hands half round, second top and second side couples also, top couples half right and left, side couples half right and left, first top and second side, second top and first side couples four hands half round to places.

11. Gentlemen take right hand with left hand ladies, turn them half round, take left hand with next ladies, form a large ring, balance, turn left hand ladies round, take next hand with next ladies, turn them half round, take next hand with partners and turn them round.

12. Gentlemen change places twice, top gentlemen turn partners to places, side gentlemen do the same.

13. Right and left round, rigadoon with every third lady ("rigadoon" was a fancy balance step).

14. Form a large ring of the whole, and go once round to places.

One of the figures that Blanchard gives looks interesting, and any competent square dance leader could teach this with little difficulty. Blanchard calls it "Queen of Diamonds." It goes like this:

Gentlemen take the left hand of the ladies in their left hands while the ladies take right hands across the middle forming straight lines through the whole and balance, ladies four hands across, go half round in the middle while the gentlemen go outside until they meet their partners, take their left hands again and turn them outside, then the gentlemen

*(Please turn to page 77)*



# TAKE A GOOD LOOK OK

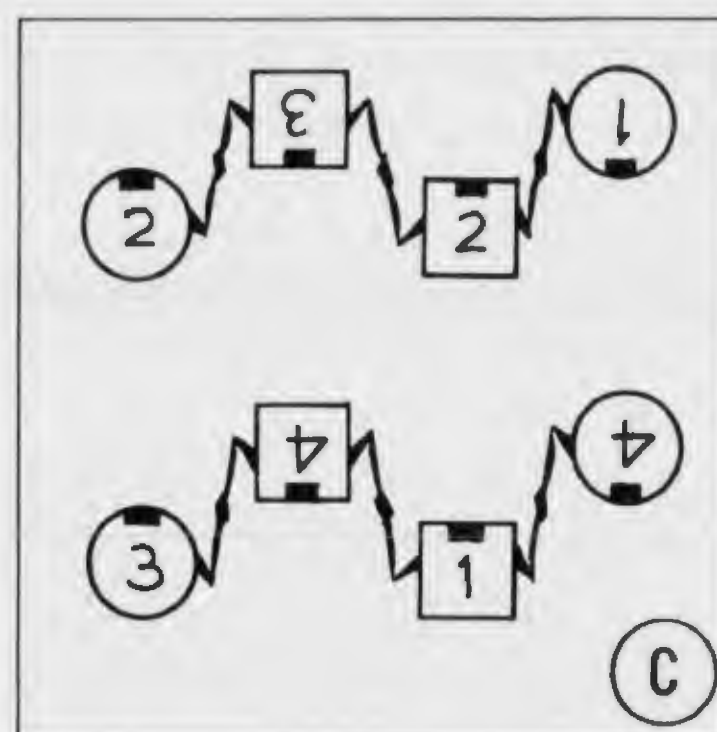
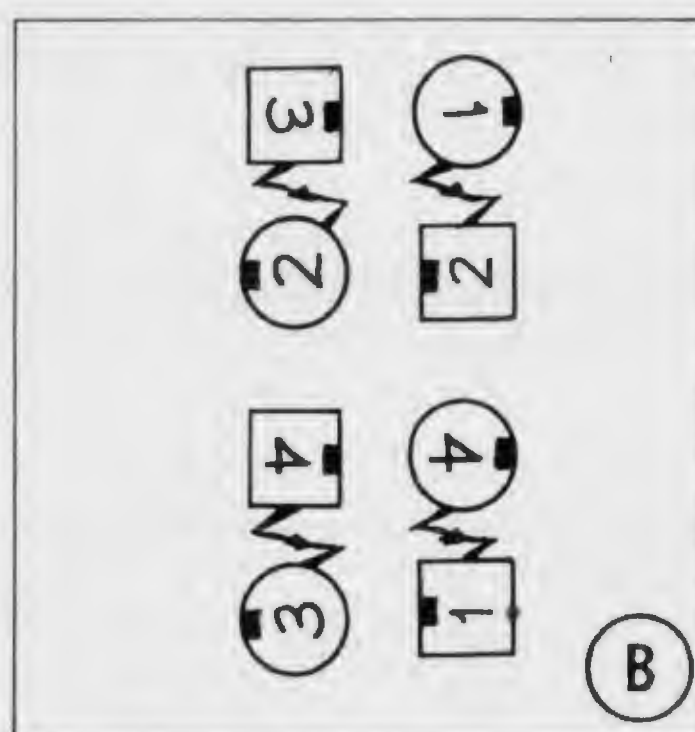
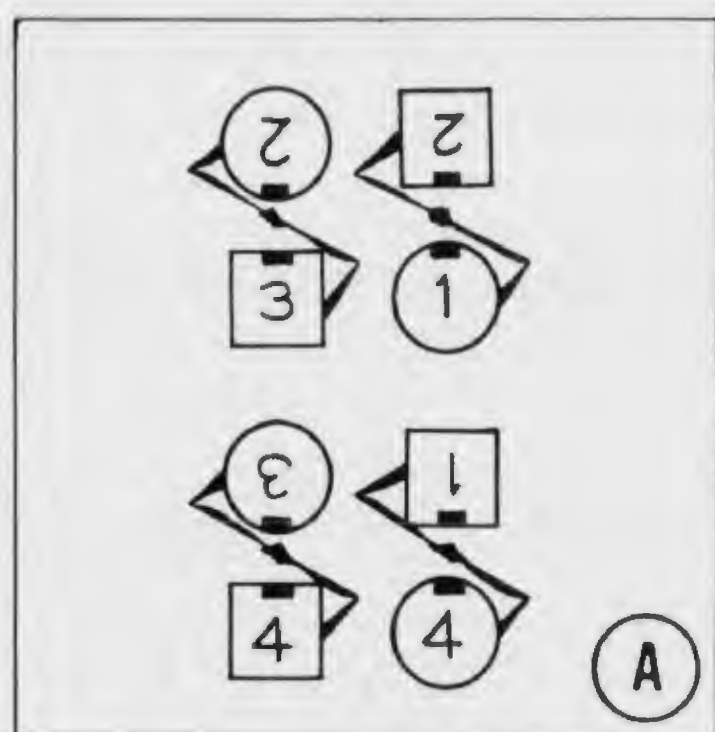
a feature for dancers



JOE

BARBARA

When is a Cast Off not a Cast Off? A look at Curl to a Wave (callers see Workshop Section, Page 47).



JOE: Having had the fun of being introduced to contra dancing, we have noted to our more or less controlled amazement that several movements which we have considered "contemporary" have truly been a traditional part of the activity for many years.

BARBARA: What Joe and I were particularly interested in was the Cast Off. While this is almost always done in contras with two persons facing the same direction and working together, one person holding the pivot as the other moves around in a greater distance, in today's square dancing two dancers can be facing in opposite directions when executing a Cast Off. However, the rule still holds (according to our caller) that one person will hold the pivot and do his turning in place.

JOE: A number of times recently when we have been visiting some workshops and dancing to a guest caller, we've been told to Cast Off, when the caller really wanted us to do a hand or *arm turn*—which just means that the two dancers turn *equally* around the center pivot point, in this case their two joined hands.

BARBARA: A good example of this is a movement we've been doing recently called Curl to a Wave. Now the movement works out ok, just as we will show you in the figures

(above) and in our description. Our main hang-up is that callers are a bit confusing to us when they call the turn portion a cast off  $\frac{1}{4}$  and not a turn  $\frac{1}{4}$ .

JOE: While this can be done with any two facing couples, we show a common setup where dancers are in an eight chain thru position (A). To start with, each dancer gives the person he faces his right hand and each does a curlique (See SQUARE DANCING, September 1970, Page 16). At the completion of the curlique (B), the pairs of dancers retain their right handhold and simply turn  $\frac{1}{4}$  in a clockwise direction to form an ocean wave (C).

BARBARA: We danced to one caller recently who arrived at the same end result by simply telling the dancers (from setup A) "Turn the opposite by the right halfway to an ocean wave." We avoided all the hair-mussing of the curlique. But anyway, our point in talking about this combination is simply to air an opinion that, in their descriptive calling, when a caller wants a turn he should avoid calling a cast off.

JOE: Despite our criticism we've noticed that Curl to a Wave is being used quite a bit and will probably be with us for some time.



## The Dancers

# Walkthru

## THE SCOOP ON DOOR PRIZES

**H**OW MUCH VALUE DOES A LOCAL MERCHANT get out of contributing door prizes to a local square dance affair? Probably not as much as he should. It is good to remember that door prizes will have a much more potent effect if it is made very clear who the donors are, what the merchandise is, and the name of the winner. An alert dance chairman, giving out the prizes, will make sure that all of these things are done.

Let's look at some of the ways this information might be made available to those attending a dance. (1) Display the prizes on a table with a small card attached to each indicating the name and address of the merchant. (2) List donor's names on a blackboard or a giant poster-type card and have this in an easy viewing position of the dancers. (3) Have the emcee announce each donor and prize as it is awarded. Here a word of caution is appropriate. A long, drawn out awarding of prizes and announcements can become boring to those in attendance and take away considerably from the time allotted to dancing. Good judgment and an overall appraisal of the evening's program will dictate how much time to allow for talking. (4) List the donors in the club's newsletter, on its bulletin board and as an enticement in flyers announcing the event.

When soliciting donations from a local merchant, be sure to tell him which of the above ideas (or others you may think of) will be used to publicize his gift and his business so he will see that, in fact, he is not just giving something but is gaining a certain amount of advertising. Then a follow-up thank you note from either the club or the individual who obtained the prize will help insure his interest another time.

An interesting gimmick was used recently by Maurie and Elma Davis of Marina, Ca., in assembling door prizes for a local benefit dance. Attached to each prize was a prepaid

postcard addressed to the donor. On it were blanks to fill in with a notation, "Thank you very much for the ——— which you contributed to the ——— square dance on ———. We appreciate your courtesy." This gave each individual winner an opportunity to personally thank the donor for his gift.

Just a small amount of additional work will undoubtedly make those merchants, when next approached, more willing to contribute.

### BADGE OF THE MONTH



What happens when your caller moves away and you want to continue dancing? Why you find a new caller, adopt the name of Cast Offs and keep right on with the activity. This was the experience of the Cast Offs of Jackson, Mississippi, who designed their badge and banner to include spool-shaped dancers and a pincushion with needle and pins to designate they are a workshop group. The colorful badge has a bright red background, white lettering and a yellow pincushion.



# ETIQUETTE

**T**HE SAN ANTONIO AREA *Square Dance Association Newsletter* of December 1972 compiled suggestions from many of their dancers as to the most commonly heard complaints about etiquette on the square dance floor. Undoubtedly these will remind you of comments and remarks you have heard many times. This time, however, why not read them with "me" in mind and not "the other fellow?" Perhaps a personal perspective of "How can I be more courteous?" will encourage each of us to do something talked about here just a bit better.

1. Don't push: Control your instinct to be Helpful Hannah. Your neighbor may resent your help. Making your superiority obvious in this manner is not calculated to increase your popularity.

2. Overlook mistakes: Your neighbor feels badly enough about lousing up a tip without your adding to his misery. Reform the set and start over again. Replay a hand at the bridge table, if you must, but keep recriminations off the dance floor.

3. Listen: Even though you may not be interested in what the caller or master of ceremonies is saying, others may want to hear. Save your conversation for intermission or after the dance. Serves you right, if you do wrong after not listening, but why penalize the other members of your set?

4. Take the walk thru: Follow the instructions, unless the entire set concurs that this is not necessary. Others may not be as smart as you think you are. Better a little extra practice (it won't hurt) than to fail an execution after the tip is started.

5. Be adaptable: When in Rome, do as the Romans do. Smooth dancing requires that you conform to the style used by the group. A one-man effort to prove that your way is best will not raise your popularity rating.

6. Dance with others: Even though you came with a square, break it up after the first dance or so. Get acquainted with others. Don't continue to hold your square open for missing members, but accept the first spare couple

that offers to join. Get out and do the mixers. Who knows, you might end up with the Queen of the Ball or the Crown Prince.

7. Don't leave your partner in the middle of the floor: Gents should accompany the lady to the latter's escort. Ladies should exhibit a willingness to be escorted and help find their partner. A "Thank You" for the dance is always appropriate.

8. Be a good host: Introduce your guests and see that they have a good time. Make sure they dance with other members of your group. At any dance it is appropriate to introduce yourself to the other members of the set.

9. Be alive: On the dance floor you can forget the dead fish handhold. Swing the girl as though you enjoyed it. Lead her. Start her off on each figure. And girls, please respond. It is no fun dancing with a dishrag.

10. Dress properly: Long-sleeve shirts for the men and regular square dance dresses for the girls.

There is much room for improvement, but isn't there always room for improvements? A great deal of the fun most of us get out of our square dancing are the mistakes we laugh about when the tip is finished.

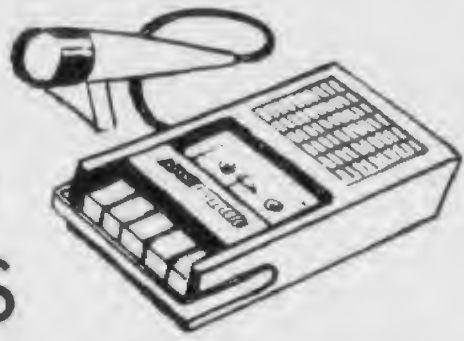
## ON BEING CLUB PRESIDENT

The following anonymous contribution in an issue of the Greater St. Louis League of Clubs Newsletter caught our attention. We pass it on to those of you who have served as club presidents, are now serving, or will take on the task in the future.

"If a person learns nothing more from the presidency of a square dance club, it is that it is much easier to criticize than it is to construct. It is certainly an experience to discover how difficult it is to administer and carry through those plans and conceptions that are brought forth over the table during the board meetings. It is humbling to recognize that after your term is over, your accomplishments were brought about by the quiet ones, who hung in there with determination to see your plans carried out."



## After Party FUN SOUND EFFECTS



**A** VERY SIMPLE STUNT involves the pre-recording of certain sound effects and then re-playing these over a microphone so that all can hear. This idea may involve as few as two people, or as many as everyone present, by dividing the room into two teams. In each instance one point is awarded to the team or person correctly identifying the sound. From experience it has been determined that everyone does participate in this game even if they do not shout out their answers. They do get swept up into trying to identify what they are hearing.

A variety of sounds can be recorded and your selection may depend to some extent upon the area in which your club members live or work. For example a rural area could make good use of out-of-door sounds, including animal noises, sounds of different types of locomotion, etc. A club meeting in a school building might want to limit its sounds to those found in and around the school.

Here is one list which we have found easy to record and familiar to most listeners. We identify it as a few typical sounds a person might find in his own home. Obviously you don't tell your audience what each sound is until after it has been played for them. Each sound should be recorded to play for at least a few seconds in order for the group to identify it.

- Water running down a sink
- Cracking walnuts with a nutcracker
- Dialing a telephone
- Sweeping with a broom
- Winding a clock
- Opening a creaking door
- Running a vacuum cleaner
- Opening a can with a can opener
- Shuffling cards
- An electric toothbrush
- Tearing wax paper
- Eating a carrot

Obviously this list could be expanded many times. It also could be limited to items a person might find in just one room of his home.

It does not require an elaborate tape recorder to capture these sounds. A small cassette type works most satisfactorily and is

## The WALKTHRU

easily portable to take to a dance and simple to hold in front of a microphone for playback.

You might try this out on your own family first. You'll be surprised and pleased with the results and the idea may suggest other directions to work out stunts which can be pre-recorded.

## A GREAT GIFT IDEA

The Starlite Shufflers of Sacramento, California, wanted to thank their club caller, Ivan and Marian Hasbrouck, for many years of devoted leadership and club service. And what a way they found to show their appreciation!

Each gal in the club pieced together squares from scrap material left over from square dance dresses they had made in the past. Then five gals put the whole thing together. (Just like an old-fashioned quilting bee.) In between the squares, signatures, special events and dates were added to tell the club story.

A lot of personal effort and work went into the quilt. The multitude of pieces which total the finished product seem to reflect the square dance picture as a whole. Different ages, a variety of religious beliefs, varying financial status and a cross section of walks of life all come together to make one beautiful, harmonious whole.

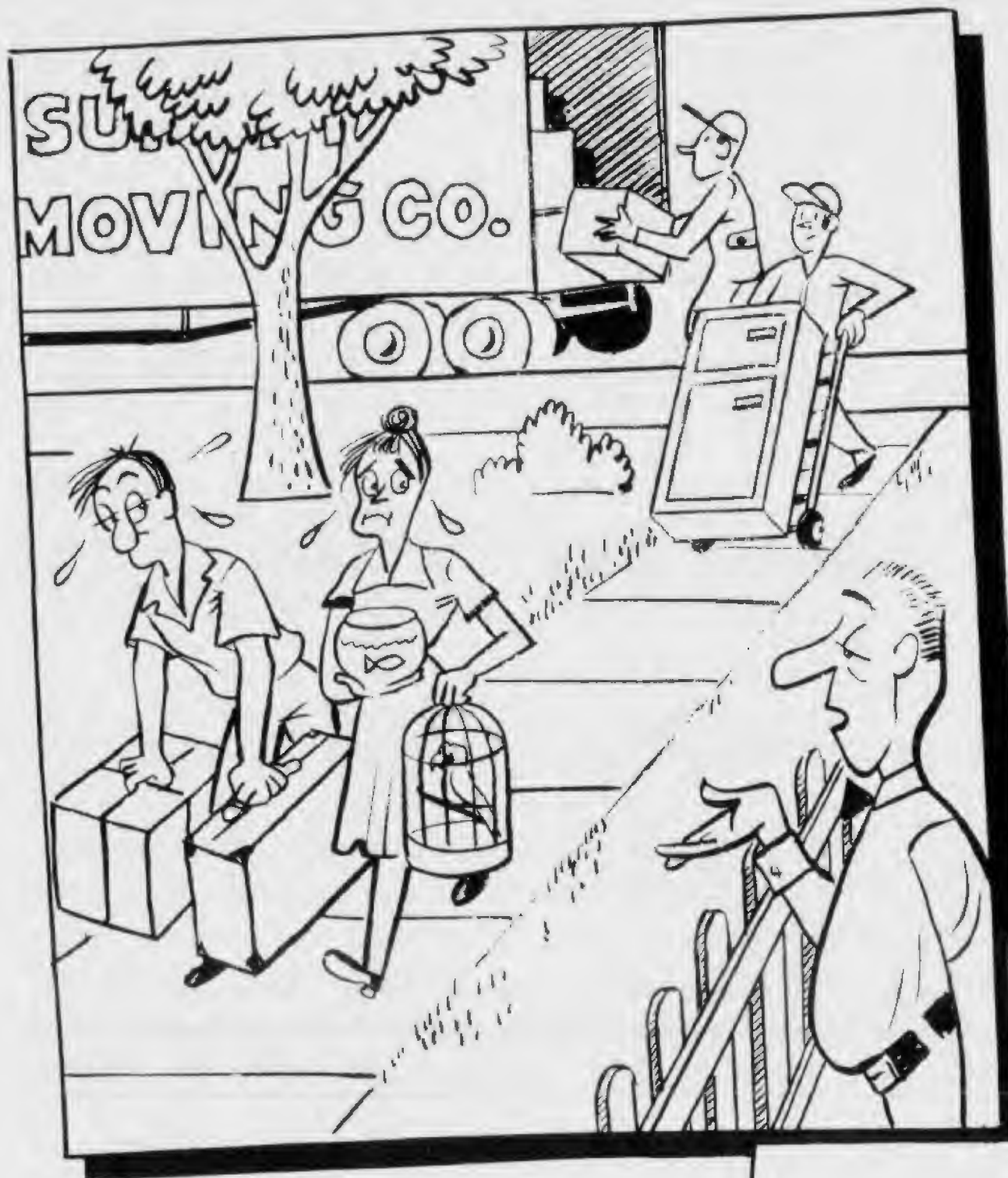
The Hasbroucks reported they were overwhelmed by the quilt and will cherish it always.

Ivan and Marion display their quilt which is colorful, practical and filled with memories.





# SQUARE DANCE DIARY *by a square dancer*



Square dancing is a drama constantly being played on the stages of square dance clubs throughout the world. Each act is a slice of square dance life that may be reflected in your household as well as in the household of all square dancers. This month let's take a candid look at

## RECRUITING NEW DANCERS

*"...AND IF YOU FOLKS AREN'T DOING ANYTHING TONIGHT WE'D LIKE TO INTRODUCE YOU TO SQUARE DANCING..."*

*"...AND YOU ARE INVITED TO JOIN THE NEW LEARNER'S CLASS STARTING NEXT..."*

We invite you to send in your suggestion for a scene in the Square Dance Diary.





# Round Dance Teachers and Leaders Associations

**T**HE PURPOSES OF THESE ROUND DANCE LEADER ASSOCIATIONS are many. Most of these groups include some form of demonstration and screening of new round dances. Standardization is a major concern and the instruction by veteran round dance teachers of their methods of teaching and presenting round dances is often a highlight of the monthly (for

the most part) meetings. As in the case of the directory of callers associations (see page 11), those listings below indicated by an \* are the same contacts as shown in last year's directory. It is hoped that, as new officers are elected, the information will be forwarded as soon as possible to SIOASDS so that these directories may be kept current.

## Arizona

Arizona R/D Assn.  
Ken Dye, 7012 E. Juarez  
Tucson 85711

## California

R/D Teachers Assn. No. Calif.  
Bill Stapp, 2321 Scott St. #10  
San Francisco 94115

R/D Teachers Assn. So. Calif.  
Bunny Bondi, 405 N. Cooper  
Santa Ana 92703

San Diego R/D Instructors  
Bill Zoeller, 245 "C" Ave.  
Coronado 92118

## Colorado

Colorado R/D Assn.  
John Bledsoe, 1235 So. Fenton  
Lakewood 80226

## Florida

\*Gulf Coast Evaluation Board  
Harold Eicher, 4865 Tri-Par Dr.  
Sarasota 33580

\*R/D Council of Florida  
K. O. Williams, Rte. 1 Box 33X  
Titusville 32780

## Georgia

\*Dixie Fed. R/D Council  
Audie Lowe, P.O. Box 626  
Quitman 31643

## Illinois

Chicagoland R/D Leaders Society  
Sonja Sekulich, 3940 N. Nordica Ave.  
Chicago 60634

## Indiana

R/D Council of Indiana  
Charlie Lentz, 1813 N. 500 W.  
West Lafayette 47906

## Iowa

\*Central Iowa R/D Teachers Assn.  
Paul Tinsley, R.R. #2  
Ottumwa 52501

## Kansas

\*Kansas R/D Assn.  
Stan Andrews, 5501 W. 85th Terrace  
Overland Park 66204

## Kentucky

\*Kentuckiana R/D Council  
John Ballwey, 229 Hemingway Rd.  
Louisville 40207

## Louisiana

\*Greater N.O. R/D Teachers  
Carl Bruning, 5350 Charlotte Dr.  
New Orleans 70122

## Massachusetts

\*Accord R/D Leaders N.E. Mass.  
Paul Channell, 39 Charnock St.  
Beverly 01915

\*New England Council R/D Teachers  
Assn.—Tom Potts, 27 Fenno Dr.  
Rowley 01969

\*W. New England R/D Assn.  
Frank Burzdak, Furrowtown Rd.  
Westfield 01085

## Missouri

\*Mo. State R/D Assn., Inc.  
Al Woker, 47 So. Floridale  
St. Louis 63135

\*Mid-A.R.D.T.A.  
Lloyd Booth, 3924 Sherman Dr.  
Independence 64055

## New Jersey

\*No. N.J. R/D Leaders Council  
Doc Tirrell, 3 Churchill Rd.  
Cresskill 07626

## North Carolina

No. Carolina R/D Assn.  
Ruth Jewell, 2726 Rothgeb  
Raleigh 27609

## Oklahoma

Oklahoma R/D Assn.  
Ed Minderman, 2 Philbrooke Dr.  
Oklahoma City 73109

## Pennsylvania

\*Dance Leaders of Delaware Valley  
Ada Rogers, 784 W. Manatawana Av.  
Philadelphia 19126

## Rhode Island

\*R.I. R/D Council  
Bill Calderone, 239 Olney Arnold Rd.  
Cranston 02920

## South Dakota

\*Black Hills R/D Assn.  
Ernest Schleuning, Rt. 2, Box 15  
Rapid City 55701

## Tennessee

Dixie R/D Council  
Bob Kemper, 102 Case Lane  
Oak Ridge 37830

## Texas

Texas R/D Teachers Assn.  
Fred Michaels, 2801 Brockbank  
Irving 75060

## Canada

Winnipeg R/D Teachers Council  
Ernie Corder, 296 Berry St.  
Winnipeg, R3J 1N2, Manitoba

## International

IRDC—7466 Lionel  
Paramount, California 90723





*Bob and Janette Kemper — Oak Ridge, Tenn.*

**H**INDERED FROM LEAVING A BUS by a soundly sleeping female, when Bob Kemper was able to arouse said female (Janette) he promptly asked for a date. Imagine their surprise when they discovered that they had been first grade classmates in Atlanta.

Following marriage, their time was filled with Civic, PTA, Church, School, Scouts and other projects. In 1962 they started square dance lessons and gradually eased out of some of these other activities. Their first glimpse of round dancing was enough to convince them that this was another activity they wanted to be a part of. About three years later they were asked to teach a class in basics and they've been teaching ever since.

Bob is chairman of the Dixie Round Dance Council of Tennessee, Georgia and Alabama. Dancers and teachers from 20 other states are members also. During his term as secretary of

the Council he was editor of the monthly Newsletter. The Kempers are also members of North Carolina Round Dance Association, have taught at numerous festivals and each year look forward to the National Convention, having attended four.

They have caught the choreography bug and were thrilled with the response to their dance, *It's Wonderful*, which they taught at the National in Des Moines. They have also written a glossary of round dance terms and are toying with notes on writing a book on round dancing.

Bob is an engineer with Union Carbide Nuclear Company; Janette is an engineering technician and is a draftsman for Cole Layer and Trumble Company. The Kempers have three daughters, all in college. When there is time, hobbies include genealogy, pink elephant (?), stamp, rock and shell collecting, old books, Civil War, etc.

If Bob and Janette could have one wish granted, it would be that square dancing and round dancing work more and more together to achieve better dancing. They feel that so much could be accomplished if square dance callers would invite round dance teachers to beginners square dance classes after several weeks to teach styling points for easier dancing. This would present the opportunity to introduce rounds in their natural place as a supplement to square dancing.

## —A UNIQUE SQUARE DANCE HOME—

When it appeared that the City of Payson, Utah, was dying and might soon become a ghost town, progressive city officials rose to the occasion, sprang into action, and gave the town a "face-lifting." Buildings were repaired and remodeled and given a new "turn of the century" look. Trees, shrubs, fountains and paddle wheels gave the streets their own "new" look. Happy Valley Squares had been dancing on a street in the heart of the city,

near the bandstand in the park, where band concerts are still held. A request for one of the now-down-to-three vacant buildings for a country barn was received with an enthusiastic response. A little thought resulted in "*Allemande Left*," not a country barn but a turn of the century honky tonk dance hall, new home of the Happy Valley Squares and dedicated to fun, friendship and frivolity. Max and Neola Madson are the owner/operators.

"Allemande Left" hall, outside and inside.





# • Recap *(continued)*



● Prior to starting on the final chapters of the Callers Textbook, we are taking an inventory of the subjects covered in the first twenty-seven chapters. A glance at the subject matter covered so far provides one with an insight into the knowledge and responsibilities facing the contemporary square dance caller and teacher. In coming months we plan to round out this series with additional chapters written by some of the best known and respected caller leaders in the square dance world today. Recap of chapters 1-6 appeared last month.

## Chapter seven (Dec. 1970, Jan. 1971) **Teaching** by *Dave Taylor*

The field of teaching encompasses so many qualifications that it is one that should be continually researched and studied. Here are some of the guidelines necessary to becoming a successful instructor of square dancing: (1) Skill in planning and preparation. (2) The ability to attract the complete and undivided attention of the class. (3) A skill of communicating and explaining in very simple, basic terms. (4) An infinite amount of patience. (5) A genuine love for the square dance movement and for the people being taught. (6) The wisdom it takes to keep from losing perspective and the ability to use good judgment in his approach to teaching. (7) A desire to serve people. Above all — avoid over-teaching.

## Chapter eight (Feb., Mar., Apr., May, 1971) **Sound** by *Roland Onffroy*

A caller's sound system is a very important link between himself and his dancers. It is important to understand how it works, how to correct sound problems, how to "sound" a hall, how to obtain good balance of voice and music, what to expect from your sound system and how to take care of it.

## Chapter nine (June, 1971) **Introducing Styling** by *Bob Osgood*

There is a correct style for doing each movement and during the first night of a beginners class the caller will begin to teach this styling. First of all though, a caller should analyze his own dancing in order to set a good example for his students. Poor styling equals rough dancing and some of the points to be considered in teaching good dancing include (1) Posture, (2) Movement, (3) Hands, (4) Arm Holds, (5) Swings, (6) Flow.

## Chapter ten (July, Aug., 1971) **The Use of Zero Movements and**

### **Equivalents in Calling** by *Jay King*

The use of zero movements and equivalents enables the caller to inject variety into dance patterns he already knows. They free the caller from having to use purely memorized routines. Of course, he must learn what happens to the shape of the square as he gives each call, which hand or hands the dancers have free as each call is completed, how to maneuver dancers into the proper setup for a left allemande, what combinations of calls fit smoothly together, how many steps on the average it takes a dancer to complete a given basic, etc.



Chapter eleven (Sept., Oct., 1971) **The Caller as a Leader** *by Jim Mayo*

Callers are leaders of people and club callers must be concerned with these four tasks of club management: Programming, Promotion, Business and Hospitality. How he handles differences of opinion, understands what his dancers are really saying, how he presents problems and gains support for plans—all will determine the success of the club, and in turn, the success of the caller.

Chapter twelve (Nov., Dec., 1971) **Variety** *by Don Armstrong*

Variety in square dancing may be obtained through the imaginative use of music, other dance forms, calling styles, the lack of "sameness" in patter and singing calls. Add things to create variety *because they are good*, not just because they are new and different to the group.

Chapter thirteen (Jan., 1972) **The Critical Art of Timing** *by Bill Peters*

Good timing depends upon a caller's ability to both recognize and react to two very fundamental timing variables: (1) The number of beats that it takes for a stated dance direction to be heard and understood by the dancers (Reaction Time), and (2) the number of musical beats or walking steps the dancers actually need in order to perform—rythmically and comfortably—the specific body movements that are indicated by the command (Execution Time). The manner in which a caller coordinates and integrates these timing considerations into his on-mike presentations is what, in most cases, determines whether or not the dancers will be able to move smoothly or roughly through the combined actions of a particular dance sequence or figure.

Chapter fourteen (Mar., 1972) **More on Teaching** *by Bob Osgood*

Some teaching methods include teaching in a big circle, mixing, use of key words, teaching by exaggeration and repetition. Learning time should be fun time for the new dancer; show them that square dancing is fun.

Chapter fifteen (Apr., May, 1972) **Prompting and Cueing** *by Don Armstrong*

Prompting contras and quadrilles, cueing rounds, mixers, singing and even patter calls, are professional tools available to the caller. It is an art that should be practiced in order to become proficient in it.

Chapter sixteen (June, 1972) **Recordings** *by Merl Olds*

The wide variety of music available on recordings today makes it possible for the caller to be selective and provide versatility in his calling. The manner in which records are produced and avenues available to callers who aspire to record are discussed.

Chapter seventeen (July, 1972) **Choreography** *by Willard Orlich*

A caller's responsibilities with square dance choreography lie in (1) selection of material, (2) using it correctly, and (3) providing good danceable material for his dancers. The final goal is the joy of flowing through unusual patterns, culminating in the allemande left.

Chapter eighteen (Aug., Sept., 1972) **Callers Guidelines** *by Jim Schnabel*

Arrogance, impatience and irritation have no place in the caller's repertoire. In order to be a successful caller and leader, the proper attitudes must be developed and maintained toward dancers and fellow callers.



Chapter nineteen (Oct., 1972) **The Business Side of Calling** *by Al Brundage*

A caller is a salesman of square dancing. He is a professional and must act like a pro, develop businesslike procedures and, most important, know his product.

Chapter twenty (Nov., 1972) **Developing Attitudes in Dancers** *by Jack Murtha*

From the first night of a beginners class, a caller should teach manners, costumes, how to be a good host and guest and some class time should be devoted to a discussion of the history and customs of the activity.

Chapter twenty-one (Dec., 1972) **The Lesson Plan** *by Bob Ruff*

Prior to teaching a beginner class, a list of long range objectives should be made up. The next step is to develop the individual lessons. The amount of material to be taught must be determined by the number of lessons in the course.

Chapter twenty-two (Jan., 1973) **Adjusting to Your Group** *by Stan Burdick*

One of the greatest challenges to a caller is the ability to adapt to the group to whom he is calling. General rules and guidelines to accomplish this are discussed.

Chapter twenty-three (Feb., 1973) **Working Contras into Classes and Clubs**

*by Don Armstorng*

Contras are fun to learn, dance and call. A caller may begin with the fairly simple "Slaunch to Donegal" and circle contras to introduce this dance form into his classes and clubs. As dancers learn to relax and enjoy moving to music in a favorite contra, they will also appreciate the variety contras provide in their dancing.

Chapter twenty-four (Mar., 1973) **Building and Maintaining a Repertoire**

*by Marshall Flippo*

To other qualities necessary to becoming a successful caller must be added that of establishing a well-balanced repertoire. Permanent reference material is important, as is the establishment of a good filing system so that, when needed, information may be found easily.

Chapter twenty-five (Apr., 1973) **Workshopping** *by Bob Page*

The major purpose in presenting a workshop program is helping to create smoother, more considerate and better all-around dancers. Several types of workshop programs are available to the caller and he must determine which fits the needs of his dancers.

Chapter twenty-six (May, 1973) **Judgment** *by Johnny LeClair*

The ability to do and say the right thing at the right time is an invaluable asset to anyone, and especially to the square dance caller. He must develop the ability to decide when, how and if, on any number of occasions and in a variety of situations. Above all, he must benefit from past experiences.

Chapter twenty-seven (June, 1973) **Put Your Best Foot Forward**

*By Bob Van Antwerp*

A caller must be able to develop within himself a pleasing personality, good judgment, enthusiasm, excitement, confidence, poise, stage presence, patience, salesmanship, and tact. He must realize that he is an individual in his own right and must direct his personality in such a way that will permit him to be his *own best self*.





# Style Lab

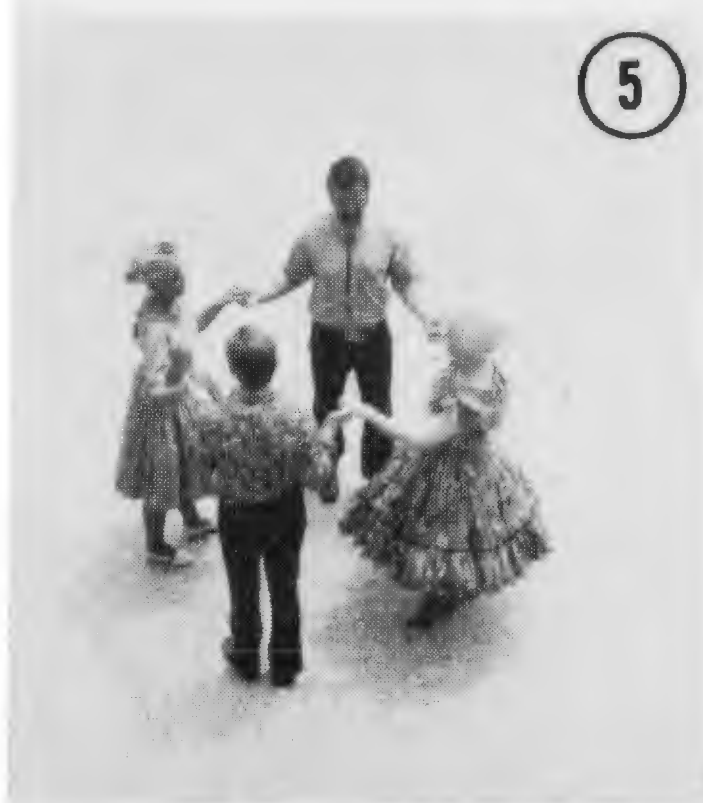
## Variety with Rip 'n Snort

**T**HERE WAS A TIME when every dancer, from starry-eyed beginner to seasoned veteran, would do a pattern known as Rip 'n Snort at least once, and quite frequently four or five times during a single evening of dancing. The traffic flow just naturally lends itself to a spirit of fun, and the movement, as originally done, quite frequently showed up as an exhibition pattern.

In the accustomed style, Rip 'n Snort usually starts with a square of eight dancers circling in a clockwise direction. Although moving away from their home position, the dancers understand that they will retain their original home position number (at least this is true for the man and the partner he has with him at the moment). On the call "first couple Rip 'n Snort . . ." Number 3 couple raises their joined hands in an arch and Number 1 couple, moving forward and leading their corners with them (1), dives thru the arch (2).

Once having cleared the arch, the leading couple releases their partner's hand while still holding onto the hands of their corner. All the others will retain their handholds. The leading lady moves to her right in a clockwise direction while the man moves to his left, leading the other dancers with them.

As the last couple ducks under the arch (3) the leading couple moves around the circum-







ference of the original circle and the arching couple, without releasing hands themselves, duck under the arch (3). Finally (4) the lead dancers return to their partner to rejoin the circle of eight.

During this action the size of the circle stays fairly tight to avoid spreading out and hindering the other squares on the floor. The arching couple moves slightly forward in the beginning and then backs up as they do a dishrag movement under their own raised arms. The couple leading the others thru the movement should be sure to keep the circumference of the circle tight and all others in the unit must remember to keep their hands joined. The traditional call that accompanied the action goes something like this:

**The first old couple Rip 'n Snort.**  
**Down the center and cut 'em off short.**  
**Lady go gee, gent go haw**  
**Right back home to your mother-in-law.**

Today's square dancing often utilizes a two-couple variation of the Rip 'n Snort as a means of getting into a line of four. Starting from a static two-facing-couple position (or when a couple is told to circle *once exactly*) (1), the couple designated makes an arch (6), while the "active" couple dives thru the arch (7). The lady goes to the right and the man to the left (8), stretching the unit out to a line (9). As the arching couple finishes turning under their own joined hands they ultimately straighten out to a line of four (10).

The awkwardness that sometimes is attributed to a Rip 'n Snort movement (i.e., the dishrag turn of the couple going *under* their own joined arms), can be smoothed out if those making the arch will stand quite close to each other, almost touching back to back.

*We're still getting requests for exhibition figures and we have some old goodies in the works.*





# DO THIS and You'll be a more Considerate Dancer

*Quite often it's the little things that count. Warm weather, crowded halls,  
exercise—all call for an extra dash of "consideration".*

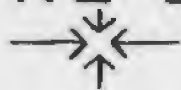
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10





# ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

## Tennessee

River City Squares of Memphis will hold an Overseas Dancers Reunion Trail Dance on August 6, at Frayser VFW Hall in Memphis. Jocko Manning will be the featured caller.

## Japan

Fuji Square Dance Club at Yokota Air Base has begun to revive after months of semi-activity under the leadership of President Harold Rector and Vice President Joe Williams... Tokyo Square Dance Association put together a fine dance for a group of American square dancers on tour under the direction of John Campbell and John Day of California. Takatoshi Ozaki emceed the program. Dancers from California, Colorado and Illinois also visited Japanese square dancers during the month of April.

— Jack Summers

Westpac Whirlers hosted their first Jamboree in May at Yokosuka Naval Base. The club is planning a second jamboree to be held in mid-September, and square dancers planning on being in the area should contact Jay

Some of the more than 100 dancers at the Westpac Whirlers Jamboree at Yokosuka Naval Base in Japan, May 6. The outdoor dance served as a means of introducing this new square dance club to other local groups.



at military phone 234-5549 or Clyde Bell at 234-3113. Clyde's mailing address is YNC Clyde Bell, Fleet Activities Code 110, FPO Seattle, WA 98762. The club's newly-elected President is Jay Luhtala.

## Washington

Brothers are serving as president of two of the Washington State Square Dance Federation's eleven councils. Ralph and Flo Carpenter of Seattle are serving as president of Central Puget Sound Council, while brother Wayne and his wife, Edna, of Olympia, are president couple of Sou'wester Council.

## Germany

The first annual Callers' College of the European Callers and Teachers Association has just completed its graduation ceremony at Chiemsee. The Dean of the college was Jim Cholmondeley, with Square Dance Professors Paul Greer, Missy Cooper and Cleve Cooper and Professors of Round Dancing, Corky and Paulette Pell. There were aspiring callers from Italy and Germany who attended the college. The course included six hours of lecture/demonstration and three hours of calling each day. There was always an after class "seminar" which lasted well into the early morning hours. When graduation was over everyone went home tired but happy in the knowledge that the future of square and round dancing in Europe was in good hands.

## Taiwan

The Ding How (Very Good) Square Dance Club in Taipei would like to let everyone know of their existence and activity. They have given demonstrations on TV and at many military and civil organizations in and around Northern Taiwan, and have entertained many traveling dancers who drop by for square dancing. Most of the club is unable to travel from the island, but a number of callers from Japan and Okinawa visit the group. Anyone



# ROUND THE WORLD of SQUARE DANCING

planning to visit Taipei are urged to contact Jim and Carol Newbern, 6987 Security Group, Box 657, APO San Francisco 96360. Or you can call Taipei 874253.

## Washington, D.C.

Over 4,300 square and round dancers attended the Washington Area Square Dancers Cooperative Association's Annual Spring Festival at the Sheraton Park Hotel and Motor Inn last March. Dancers represented Maryland, D.C., Virginia, 29 other States and Puerto Rico and Canada. The Flaming 15th Festival is scheduled for March 14-16, 1974, and it is suggested that dancers "kindle their embers" early by registering now for the event. Application forms may be obtained from Jim and Beth Naccarato, 10719 Rock Run Drive, Potosi, Maryland 20854.

## Florida

The Suncoast Callers Association will hold the 13th Annual Square-O-Rama at Clearwater Auditorium on September 21 and 22. Admission is by advance registration only, no tickets will be sold at the door. Callers programmed are Art Springer, Jim Taylor, Lou Somers, Jack Harris, Skeeter Chauvin, Cliff Hendricks and Bill Grant, with rounds by Fred Leach.

## Guam

To make square dancing more enjoyable, two small Navy clubs—the Flying Squares and the Hafa Adai Hoedowners—decided to merge to make one large Navy club. A competition was held for a new name and badge de-

sign and the new club was named the Typhoon Twirlers. Gail Bellinger, who calls for the Typhoon Twirlers and Tradewind Squares, will be leaving the island in October so the clubs are in urgent need of a caller. Anyone going to Guam in the near future who would be interested in calling for the clubs are asked to contact President Bill Miller, 2239B McMillans Drive, LT., FPO San Francisco 96630.

—Sheila Bellinger

## Illinois

The Knotheads of Illinois held their annual Spring dance and business meeting in Arlington Heights in April. New officers for 1974 are: Frank and Renee Rosado, President; Leo and Ruby Craney, V. President; Ted and Blanche Woerz, Treasurer; and Hank and Marge Schroeder, Secretary. The group is now undertaking arrangements for the Annual Fall Dance.

—Marge Schroeder

## California

A new club, Pants and Pantaloons, has been launched in the San Fernando Valley. The group will dance on the second and fourth Saturdays at Holmes Jr. High in Northridge. Mike Sikorsky is club caller.

—Granville Cheetham

Square dancers from all over the world will be congregating in San Luis Obispo's Veteran's Memorial Building Labor Day Weekend for the 10th Annual Square Affair sponsored by Central Coast Square Dancer's Association and Central Coast Caller's Association. The program will include both square and round dancing. The dates are September 1 and 2.

Another Labor Day Weekend affair is the



Country music star, Charley Pride, (center) presented the official Bicentennial flag to the 25th National Square Dance Convention. The flag was received by Ken Parker (on Mr. Pride's left), president of the California Square Dance Council and General Chairman for the 25th National Convention to be held in Anaheim, California, in 1976. The presentation was made during ceremonies at the Balboa Park Club in San Diego, California.





Graduation at Belleair Civic Auditorium in Clearwater, Florida. This group completed a 16-week course of lessons in the Basic Program of American Square Dancing in March and continued on with the Extended Basics Program.

Big Foot Jamboree, sponsored by the Klamath River Reelers. This event will take place at Happy Camp and Johnny LeClair will be feature caller on Saturday. Square Dance Callers Jamboree will be held on Sunday.

#### **North Carolina**

The Fifth Annual Land of the Sky Festival, hosted by the Asheville Allemanders, will be held Labor Day Weekend, August 30 and September 1, at the Asheville City Auditorium. The building is air conditioned and there is ample lodging close by. Don Franklin and Don Williamson will call the tips, with Bill and Edna Anderson in charge of round dancing. For further information write John and Mary Jordan, 312 Foxcroft Drive, Asheville, 28806.

#### **Texas**

Lone Star Solo Club of Dallas will act as host club for Single Square Dancers U.S.A. Dance-A-Rama. Scheduled for August 31 to September 2, the affair will be held at the Sheraton-Dallas Hotel in Dallas. A wide variety of Southern hospitality and entertainment is planned. General Chairman is Christine Spencer, 1227 Maron Drive, Dallas 75218.

The Gulf Coast Caller's Co-op 7th Annual "Fun-Sti-Toot" will be held in the new Civic Center, New Braunfels, Texas, September 15 and 16. Callers on hand will include Richard Beckendorff, Wayne Baldwin, Pat Barbour, J. D. Flowers, Dick Hedges, Richard Lawson, Allie Morvent, J. D. Norris, Luther Pitchford, Lew Torrance and Don Tuggle. Rounds will be by Don and Ann Fuller with great swimming, dancing and German food.

—Lew Torrance

#### **Georgia**

The duPont Operations Recreation Association of the Savannah River Plant will hold its

9th ORA Fall Roundup at Bell Municipal Auditorium in Augusta on September 15. Stan Burdick will be featured caller with Harold and Judy Hoover directing the rounds. An afternoon Call-O-Rama is also planned with Bill Wilson as host caller and all local callers are invited to participate. —Dan Martin

Wiregrass Area Square and Round Dance Association is sponsoring a Labor Day Camp Out Weekend at Donalsonville. The Saturday night dance will be held at the American Legion Hall with visiting callers. The date is September 1.

#### **Montana**

The 18th Annual Knothead Jamboree, an event sponsored by the four states of Montana, Utah, Idaho and Wyoming, will be held September 1 to 3 at Old Faithful Lodge in Yellowstone National Park. Gaylon Shull and Ernie Kinney will handle the squares and rounds with live music by the Wagon Masters of Dallas. For information write Ted Falacy, 536 Woodford Street, Missoula, Montana 59801.

#### **Colorado**

Scheduled for August 24 and 25th, the 5th Annual Peach Festival featuring Del Trout on squares and rounds will be held at the Mesa College Student Center, 12th and Elm, Grand Junction. Several extras are planned, including peaches and cream for all. —Tom Doherty

#### **New Jersey**

Guest callers at the Hayloft in Asbury Park will include Ed Fraidenburg on August 4; Carl Hanks on August 11; and Jerry Schatzer on August 18. —Sylvia Keleigh

#### **Kentucky**

Entertainment that can be traced back more than 1,000 years into the history of the  
(Please turn to page 53)



# *The Caller's Cue-Card System*

## **MAINSTREAM BASICS FILE**

A selection from the Caller's Cue-Card System, for the caller who wants teaching sequences and dance material for the movements which are used the most frequently in today's square dancing—in classes, clubs, and open dances everywhere. An excellent starter set for the newer caller, the MAINSTREAM BASICS FILE contains all of the most popular movements from the Caller's Cue-Card System.

Included is a complete beginner course, plus teaching material and exploratory figures for the most popular movements in today's dancing—more than three hundred different figures, in a file case, all completely indexed for instant reference and easy refiling. Includes all of the following movements:

ALLEMANDE THAR  
BARGE THRU  
BEND THE LINE  
BOX THE FLEA  
BOX THE GNAT  
CAST OFF 3/4 ROUND  
CENTERS IN  
CIRCULATE  
CLOVERLEAF  
CROSSTAIL  
DIVE THRU  
DIXIE STYLE  
DOUBLE PASS THRU  
EIGHT CHAIN THRU  
FOLD  
GRAND SQUARE & VARIATIONS  
LADIES CHAINS  
OCEAN WAVE

PASS THRU  
RIGHT & LEFT THRU  
RUN  
SIDES/OUTSIDES DIVIDE  
SLIDE THRU  
SLIP THE CLUTCH  
SPIN CHAIN THRU  
SPIN THE TOP  
SQUARE THRU  
STAR  
STAR PROMENADE  
STAR THRU  
SWING THRU  
TRADE  
TURN THRU  
WHEEL & DEAL  
WHEEL AROUND

If you are not among the many callers now using the material in the Caller's Cue-Card System, here's how you can try it out on your own dancers, at our risk. The price of the MAINSTREAM BASICS FILE is \$25.00, postpaid anywhere in the United States or Canada. (Californians please add 5½% sales tax; Canadians add current exchange rate.) Please send payment with your order, or specify C.O.D.

### **OUR MONEY-BACK GUARANTEE**

You have 30 days to examine the system, and use the material at your own classes and dances. If you aren't completely satisfied, return the file for full refund of the purchase price. Send check or money order for MAINSTREAM BASICS FILE to:

**HILTON AUDIO PRODUCTS**  
1061-E SHARY CIRCLE, CONCORD, CALIF. 94518  
Telephone (415) 682-8390



# *Sets in Order* **WORKSHOP**

FOR LEADERS IN THE FIELD OF  
SQUARE AND ROUND DANCING



*August, 1973*

**N**EW ZEALAND, the site of the British Commonwealth Games and the Southern Hemisphere Square and Round Dance Convention in 1974, is the spot we've chosen to visit this month. We're going to dance to a caller who has been the guiding light behind the revitalizing of square dancing in this part of the world. Art Shepherd of Christchurch is the caller in question and he will give us a sampling of one of his typical club dance programs. Remember, the dances that follow are not necessarily original with Art, just some of his favorites.

Head couples turn thru  
Both turn right single file  
Around two to line of four  
Half square thru  
Trade by  
Square thru three quarters  
Trade by  
Swing thru  
Step ahead  
Trade by  
Turn thru  
Trade by  
Pass thru  
Trade by  
Star thru  
Square thru  
Trade by  
Pass to the center  
Pass thru  
Right and left thru  
Swing thru  
Turn thru  
Allemande left

Heads spin the top  
And turn thru  
Circle to a line of four  
Pass thru  
Bend the line  
Pass thru  
Bend the line  
Pass thru  
Bend the line  
Bend it again  
Cross trail thru  
Allemande left

Allemande left  
Go home and swing  
Promenade the outside ring  
Head couples wheel around  
Right and left thru with two you've found  
Pass thru  
Bend the line  
Forward and back  
Arch in the middle  
Duck out around one  
Look for the corner  
Left allemande

Number one couple stand back to back  
Corners box the gnat  
Square your sets just like that  
New heads cross trail thru  
Around the outside go round two  
Hook on the ends  
Make a line of four  
Up and back  
Lines pass thru  
Bend the line  
Now make two right hand stars  
Like Venus and Mars  
Two right hand stars where you are  
Boys only make a left hand star  
Come back by the left  
Number one man wherever you are  
Pick up your partner arm around  
Then the rest follow  
Keep on moving that star around  
Head two couples wheel around  
Go up and back  
Pass thru  
Wheel and deal  
Centers square thru three quarters  
Allemande your corner  
As she comes down

Sides right and left thru  
Number three rollaway  
Heads cross trail  
Around one to a line of four  
Those who can right and left thru  
Same couples rollaway  
Those who can right and left thru  
Same couples rollaway  
Those who can right and left thru  
Same couples rollaway  
All eight circle left  
Those who can right and left thru  
Others swing the opposite  
(Face out) Right and left thru  
Allemande left



Heads square thru  
 Swing thru  
 Boys run right and  
 Tag the line  
 Peel off to a line of four  
 Pass thru  
 Tag the line right  
 Wheel and deal  
 Right and left thru  
 Pass to the center  
 Centers pass thru  
 Allemande left

## ART SHEPHERD



*Art and Blanche Shepherd were introduced to square dancing at the R.C.A.F. Station in Trenton, Ontario, where Art was staff officer at the School of Instructional Techniques. At the conclusion of the beginners class, the Shepherds and three other couples were transferred to an Air Base where there was no square dancing. Having thoroughly enjoyed their taste of square dancing they wanted to continue, but alas, no caller. Art was drafted. With the help of the Base Commanding Officer the first faltering steps into the realm of calling took place. When the realization came that help was needed, Al Haveling and Earle Park came through with assistance and advice. The R.C.A.F. provided financial assistance for the Shepherds to attend Caller's Clinics with the late Ed Gilmore, Earle Park, Dave Taylor and Dick Leger. In a comparatively short time Art was calling for four clubs in the area. After retiring from the R.C.A.F., Art and Blanche moved to New Zealand to settle and hopefully revitalize square dancing, which they found to be almost extinct. At the present time they teach a class each week and call for three clubs, and once each year visit the thirty clubs which have been established in New Zealand.*

*They have been program directors for seven New Zealand Conventions and are Convenors for the Southern Hemisphere Convention in 1974. Blanche teaches and cues rounds and the couple's four daughters have all square danced.*

Sides lead right and  
 Circle half to a two-faced line  
 Centers trade  
 Wheel and deal  
 Star thru  
 Circle left three quarters  
 Veer left  
 Ends run  
 Swing thru  
 Centers run  
 Bend the line  
 Star thru  
 Clover and spin the top  
 Turn thru  
 Pass to the center  
 Square thru three quarters  
 Allemande left

Heads spin the top  
 Sides divide and  
 All right and left thru  
 Pass thru  
 Wheel and deal  
 Centers swing thru  
 Others divide and  
 All right and left thru  
 Pass thru  
 Wheel and deal  
 Centers flutter wheel and  
 Sweep a quarter  
 Cross trail to a  
 Left allemande

Heads lead right and  
 Circle to a line  
 Swing thru  
 Spin the top  
 Spin chain thru  
 Girls double circulate  
 Star thru  
 California twirl  
 Pass thru and  
 Bend the line  
 Swing thru  
 Spin the top  
 Spin chain thru  
 Girls double circulate  
 Star thru  
 California twirl  
 Cross trail  
 Allemande left

### SPECIAL WORKSHOP EDITORS

Joy Cramlet . . . . .	Coordinator
Dick Houlton . . . . .	Square Dance Editor
Don Armstrong . . . . .	Contra Editor
Ken Collins . . . . .	Final Checkoff



Sides pass thru  
 Separate round one to a line of four  
 Bend the line  
 Pass thru  
 Wheel and deal  
 Double pass thru  
 Girls trade to a right hand star  
 Boys trade to a left allemande

Allemande left go allemande thar  
 Boys back up in a right hand star  
 Remake the thar turn one quarter  
 Turn one half  
 Turn three quarters  
 Girls back up in right hand star  
 Remake the thar turn one quarter  
 Turn one half  
 Turn three quarters  
 Boys back up in allemande thar  
 Slip the clutch  
 Pass one girl  
 Allemande left

Heads square thru  
 Do sa do to a wave  
 Boys run  
 Couples circulate  
 Girls run  
 All eight circulate  
 Boys run  
 Couples circulate  
 Girls run  
 All eight circulate  
 Swing thru  
 Girls circulate  
 Boys trade  
 Turn thru  
 Allemande left

Head gent and corner up and back  
 Box the gnat  
 Right and left thru  
 Square thru three quarters  
 Separate round one into middle  
 Turn thru  
 Split two  
 Around one to a line  
 Spin the top  
 All eight circulate  
 Boys trade  
 Swing thru  
 Spin chain thru  
 Turn thru  
 Trade by  
 Slide thru  
 Square thru four hands  
 Trade by  
 Swing thru  
 Boys run  
 Wheel and deal  
 Star thru  
 Right and left thru  
 Dixie style to a wave  
 Left swing thru  
 Left swing thru again  
 Allemande left

## SALRIGHT

By Jack Lasry, Miami, Florida

Heads square thru  
 With third hand box the gnat  
 Slide thru with outsides  
 Square thru on the third hand  
 Start a swing thru  
 Boys run  
 Wheel and deal  
 Dive thru, pass thru  
 Star thru, square thru  
 With a fourth hand do a  
 Left allemande

Here are two starting from lines of four. They are from Gene Pearson, Groves, Texas.

Lines of four star thru  
 Swing thru, boys trade  
 Boys run, boys trade  
 Boys circulate, couples circulate  
 Wheel and deal  
 Square thru three quarters  
 Trade by  
 Left allemande

Lines of four spin the top  
 Spin chain thru, boys run  
 Wheel and deal  
 Square thru three quarters  
 Trade by  
 Allemande left

## SINGING CALL\*

### RHYTHM OF THE RAIN

By Marv Lindner, Cerritos, California

Record: Windsor #5017, Flip Instrumental with  
 Marv Lindner

OPENER, MIDDLE BREAK, ENDING

Circle left  
 Listen to the rhythm of the fallin' rain  
 Left allemande and swing your girl  
 Men star left  
 It's once around the set  
 Turn thru left allemande  
 Weave the world rain please tell me  
 Does that seem fair  
 For her to do sa do  
 When she don't care promenade home  
 When your heart's somewhere  
 Faraway  
 FIGURE:

One and three  
 Lead to the right and circle four  
 Break and make a line  
 Move up and back pass thru  
 Wheel and deal  
 Then a right and left thru  
 Same two ladies lead it's flutter wheel  
 Square thru three hands  
 Tell her I love her so  
 Swing the corner lady  
 Set her heart a glow promenade home  
 Let the love we knew start to grow

SEQUENCE: Opener, Figure twice for heads,  
 Middle break, Figure twice for sides, Ending.



# ROUND DANCES

## PENNY ARCADE — MacGregor 5029

Choreographers: Art and Evelyn Johnson

Comment: A busy but not difficult two-step with lively music.

### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY M facing WALL, —, Touch, —;

### PART A

- 1-4 Side/Slide, —, Draw, Close; Side/Slide, Step, Step, —; Side/Slide, —, Draw, Close; Side/Slide, Step, Step, —;

- 5-8 Rock Fwd, —, Recov, —; In Place, Step, Step, —; Rock Back, —, Recov, —; In Place, Step, Step, —;

- 9-12 Repeat action meas 1-4;

- 13-16 Repeat action meas 5-8;

### PART B

- 1-4 Side, —, Behind, —; Turn Bk to Bk, Step, Step, —; Side, —, Behind, —; Turn to OPEN facing LOD, Step, Step, —;

- 5-8 Rock Fwd, —, Recov, —; In Place, Step, Step, —; Rock Back, —, Recov, —; In Place, Step, Step, —;

- 9-12 Apart, —, Draw, Close; Side, Step, Step, —; Together, —, Draw, Close; Side, Step, Step end M facing WALL in CLOSED, —;

- 13-16 Turn Two-Step; Turn Two-Step end M facing LOD; (Twirl) Fwd, —, 2, —; (Twirl) 3, —, 4, —;

SEQUENCE: A — B — A — B — A — B plus Tag.  
Tag:

- 1-4 SEMI-CLOSED facing LOD Fwd Two-Step; Fwd Two-Step; (Twirl) Fwd, —, 2, —; Apart, —, Point, —.

## HOT FOOT TWO-STEP — MacGregor 5029

Choreographers: Emmett and Monnette Courtney

Comment: A fun dance with good and peppy music.

### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Brush, —; Together to OPEN, —, Brush, —;

### DANCE

- 1-4 Fwd, —, 2, —; Fwd, Close, Back, —; Back, —, 2, —; Back, Close, Fwd, —;

- 5-8 Away, —, 2, —; Fwd Two-Step; Together, —, 2, —; Fwd Two-Step to end in BUTTERFLY M facing WALL;

- 9-12 Side, —, Behind, —; Side, Close, Turn to face LOD in OPEN, —; Lunge Fwd, —, Recov, —; Side, Close, Thru, —;

- 13-16 Turn to BUTTERFLY M facing WALL repeat action meas 9-12 end in OPEN:

- 17-20 Fwd, Lock, Fwd, Lock; Fwd, —, 2, —; Fwd, Lock, Fwd, Lock; Fwd, —, 2, —;

- 21-24 Side, Close, Apart, —; Fwd Two-Step end in BUTTERFLY M facing WALL; Side, —, Behind, —; Side, —, Front, —;

- 25-28 Repeat action meas 17-20;

- 29-32 Repeat action meas 21-24;

SEQUENCE: Dance goes thru three times plus Tag.

Tag:

- 1-4 Backaway, —, 2, —; 3, —, Point, —; Together, —, 2, —; 3, —, Point, —.

## NEW ENGLAND WALTZ — Grenn 14173

Choreographer: Al Rowland

Comment: The music is adequate and the waltz routine is not difficult.

### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to CLOSED M face WALL, Touch, —;

### PART A

- 1-4 Side, Behind, Side; Thru, Side, Close; Dip Back, —, —; Manuv, 2, 3 end M facing RLOD;

- 5-8 (R) Waltz Turn end M face LOD; (Twirl) Fwd Waltz end in SEMI-CLOSED; Blend to OPEN Waltz Away, 2, 3; Waltz Together, 2, 3 to CLOSED M face WALL;

- 9-12 Repeat action meas 1-4;

- 13-16 Repeat action meas 5-8;

### PART B

- 17-20 Fwd, Side, Close; Back, Side, Close; Blend to LEFT-OPEN Cross, Side, Close to OPEN facing LOD; Fwd, Point, —;

- 21-24 Balance Apart, 2, 3; Balance Together, 2, 3; Step Fwd, Swing, —; Step Fwd, Draw, Touch;

- 25-28 Fwd Waltz, 2, 3; Cross, Side, Close to LEFT-OPEN; Cross, Side, Close to SEMI-CLOSED facing LOD; Fwd Waltz, 2, 3;

- 29-32 Fwd Waltz, 2, 3; Pickup to CLOSED M face LOD; (L) Waltz Turn; (L) Waltz Turn end M face WALL;

SEQUENCE: A — B — A — B — A thru meas 6 plus Ending.

Ending:

- 1-2 OPEN facing LOD Step Fwd, 2, Apart; Point, Ack, —.

## CONFESSIN' — Grenn 14173

Choreographers: Glen and Beth McLeod

Comment: An easy two-step with big band sound music.

### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together, —, Touch, —;

### PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Release hand hold Solo Buzz R, 2, 3, 4; 5, 6 to face partner and WALL, Back, Close;

- 5-8 Dip Apart, —, Recov, —; Together Two-Step join M's L and W's R hands; Side, Close, Thru, —; (Twirl end in OPEN facing LOD) Walk Fwd, —, 2, —;

- 9-12 Repeat action meas 1-4;

- 13-16 Repeat action meas 5-8 except to end in BUTTERFLY M facing WALL;

### PART B

- 17-20 Side, Close, Side, Touch; Back Away, 2, 3, Clap; Together, 2, Change Sides, —;

(Please turn to page 45)





**IRISH  
AER LINGUS**  
IRISH INTERNATIONAL AIRLINES

**SWISSAIR**

# EUROPE

## 1974

August 22  
thru  
September 5

Visiting  
**IRELAND  
HOLLAND  
GERMANY  
SWITZERLAND**

The American  
Square Dance Workshop  
takes pleasure in announcing  
the 1974 tour escorts  
Wally and Maxine Schultz  
Don and Pete Hickman



American Square Dance Workshop, Inc.



**EUROPE 1974**

**August 22 - September 5**



YOU ARE INVITED to come travel with the happiest of companions, your fellow square dancers, to places you've heard of all your life but never thought you'd ever visit in person. In the short space of just two weeks, you will experience the thrill of seeing four equally fascinating but distinctly different European countries. Enlarge your horizons by absorbing history, art, architecture, geography and customs on a relaxed trip where nothing is required of you but to come and have a ball enjoying the places and the people.

**LEADERSHIP:** You will enjoy the personal attention of Wally and Maxine Schultz of Janesville, Wisconsin, and Don and Pete Hickman of Urbana, Illinois, who will be your tour leaders. The Schultz' have led several previous ASDW tours and both couples have had years of experience working with people and teaching square and round dancing.

**QUALITY:** Everything will be the finest. First-class and deluxe hotels including private bath will be used throughout. Two meals—sometimes three—will be included every day.

**FEATURES:** Travel between cities will be by modern aircraft and your trans-Atlantic jet flight will remain among your fondest memories. You will see the fascinating highlights of each country as you cruise in streamlined motor coaches. In addition you'll have ample time in each city to enjoy yourself to the fullest.

**EXTRAS:** There will be many, including special dinners and outstanding evening events in Shannon, Killarney, Dublin, Amsterdam, Berlin, and Lausanne.

**SQUARE DANCES:** You will be warmly welcomed at the Twentieth Annual European Square Dance Roundup in Germany. Additional spontaneous dances may occur along the way.

The fun starts the day you sign up. At regular intervals you will receive information on every phase of your coming travel adventure. Bulletins will give you details on areas you will visit as well as suggest travel clothing, how to pack, requirements for passports, health documents, etc. Anticipation and pre-planning are an exciting part of your adventure.

So, don't delay. Sign up today. Space is limited.

### **PUT YOURSELF IN THE PICTURE**

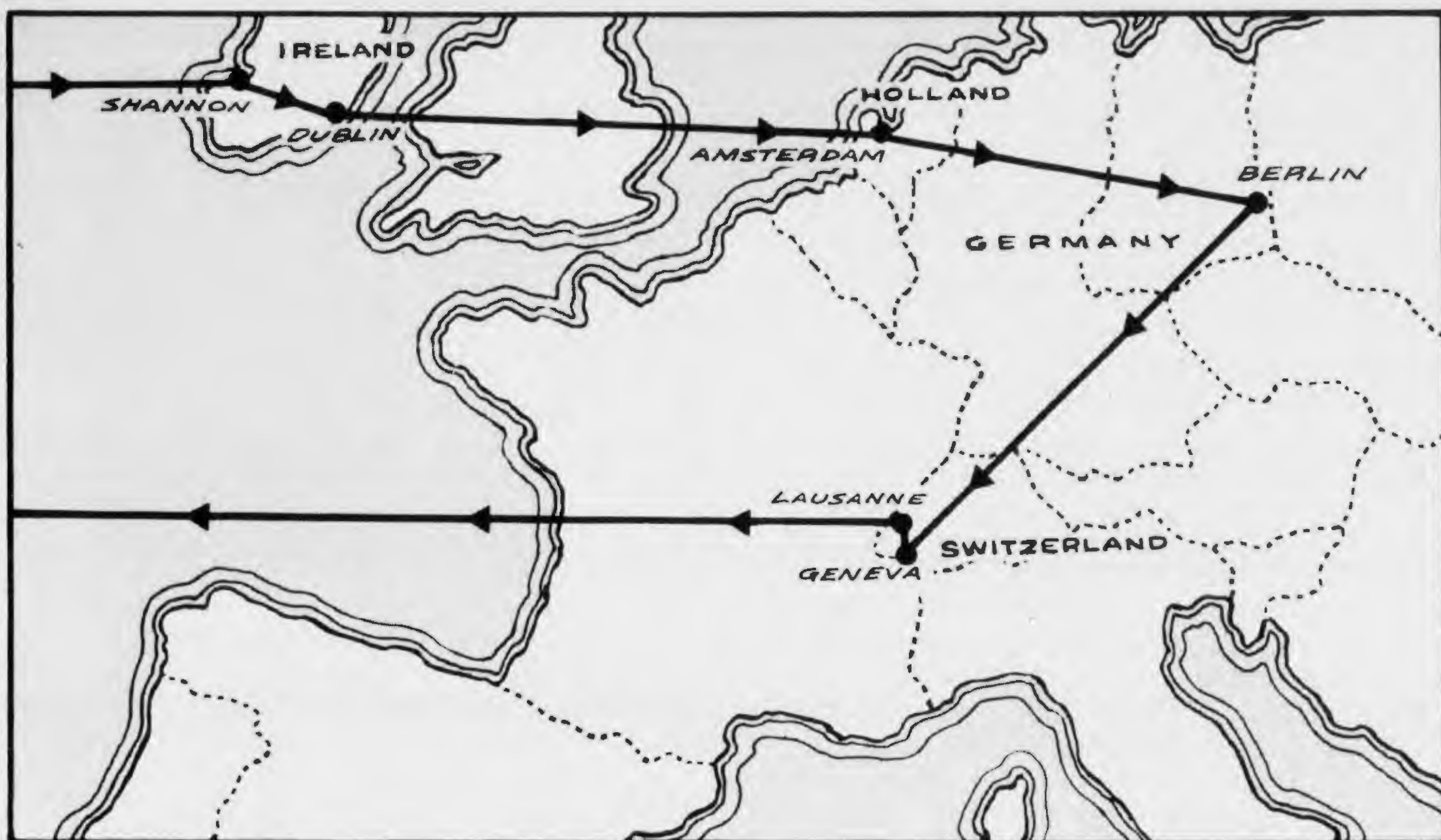
Everything described on the following pages is yours when you fill out the application coupon on the last page. You may enjoy sharing this experience with another couple, a square of dancers from your local club, or perhaps the entire club would like to come. Write us if you wish additional brochures or more information.

Oh yes, the cost

**\$1,024.00\*** per person from New York.

\*Air based on 14-21 day Group Inclusive Tour Basing Fares  
(for *everything* described on the following pages)





## ITINERARY

### 1st Day—Thursday, August 22

Today our European adventure begins as square dancers from all parts of North America board their jets enroute to our gathering at the Irish Airlines lounge at Kennedy Airport in New York City. From here our IRISH AER LINGUS jet takes us in comfort across the Atlantic on our overnight flight to Ireland.

## IRELAND

### 2nd Day—Friday, August 23

On our arrival at the International Airport in Shannon, we will be met by representatives of the area who will see us through Customs. We will board our waiting coaches and on the way to the hotel have our first look at this beautiful country. Our tour takes us through the lush Irish countryside as we pay a visit to Quin Abbey and Bunratty Folk Park where we will have tea and brown bread beside a turf fire. We will be treated to a demonstration of Irish dancing before we check into the CLARE INN for lunch. The afternoon is unscheduled so that everyone may catch up on his sleep in view of the change of time. Our first evening will be an unforgettable medieval banquet in ancient Bunratty Castle.

*SOUTHERN IRELAND is a traveler's delight. The Irish are a hospitable and loquacious people and you will enjoy the lilt of the Irish accent. It is quite apparent why Ireland is known as the "Emerald Isle" for a rich, green color predominates the landscape. The countryside is best*

*described as unspoiled with quaint villages, horse-drawn wagons and beautiful lake scenery dotted with castles and ancient buildings.*

### 3rd Day—Saturday, August 24

We depart Shannon this morning by motor coach and travel to Cork, the third largest city in Ireland. After lunch we continue to Blarney Castle with an opportunity to kiss the world-famous Blarney Stone, said to bestow the gift of eloquent speech on those who take advantage of the opportunity. We leave Cork via Macroom to arrive at Killarney, where Irish jaunting cars will take us on an enchanting tour of the Killarney Lakes. Our overnight stay will be at the GREAT SOUTHERN HOTEL, where we'll see a review entitled "A Taste of Ireland" as we enjoy our dinner.

Beautiful Irish countryside of Killarney





#### 4th Day—Sunday, August 25

A delightful day's journey takes us from Killarney through the picturesque Adare with its thatched cottages to Limerick in time for lunch. (Now's the time to try your skill at creating a limerick or two!) We travel on through County Tipperary and across the Curragh Plain to Dublin where our home will be the NEW JURY'S HOTEL.

*DUBLIN is the capital of Ireland and one of the most charming cities of Europe, reminiscent of the leisurely dignity of the 18th century. It is a shopper's and sportsman's paradise, with wools and cut glass for the former and 27 golf courses for the latter. The Liffey River flows through the center of town and is crossed by many picturesque bridges. "Singing pubs" are still in vogue where the customers are the performers.*

#### 5th Day—Monday, August 26

This morning we see Dublin in depth, visiting Trinity College to view the famous Book of Kells, the Irish Hospital's Sweepstakes Office and St. Patrick's Cathedral, which is just one of the many remarkable remnants of the 12th century. The afternoon is unscheduled for individual adventuring or perhaps some shopping. While dining at our hotel this evening, we will be entertained by a cabaret theatre show.

### HOLLAND

#### 6th Day—Tuesday, August 27

Today we say goodbye to Ireland and hello to Holland, land of tulips, canals and cheese. After our flight to Amsterdam, we will be met at the airport and taken on a sightseeing tour of the Dutch capital. We will drive through the Old Quarters with the picturesque housefronts and narrow streets. We will view the Royal Palace on our way to the Rijksmuseum, home of the world's largest collection of Rembrandt's paintings. We will visit a diamond cutting workshop where we can watch skilled cutters and polishers shaping precious stones. After seeing the Portuguese Synagogue, Rembrandt's House and the "Weeping Tower", we will proceed to our HOTEL VICTORIA.

*The Netherlands, or HOLLAND as it is usually called, is a country of contrasts. The scenery ranges from flat polders below sea level, intersected by ditches and dikes, to hills and woods, peaceful rivers and busy canals, picturesque villages and bustling cities, medieval castles and modern buildings. Nearly half of this country has been reclaimed from the sea and the undaunted inhabitants have been working for generations to keep it from slipping back.*

#### 7th Day—Wednesday, August 28

Today we embark on a full-day Grand Holland tour. Starting with a drive to Aalsmeer and the famous flower auction, and continuing to The



Hague, seat of the Government, we will view the Houses of Parliament, Hall of Knights, summer residence of the Queen and the Peace Palace. Art lovers will particularly enjoy the "Maurits House." We will visit the miniature town of Madurodam, which you'll just have to see to believe. Next we continue to Delft, well-known for its blue pottery and to Scheveningen, seaside resort, the garden city of Wassenaar and Leyden University before returning to Amsterdam. Lunch will be included today.

#### 8th Day—Thursday, August 29

This morning is free for individual shopping or wandering through the intriguing streets of Amsterdam. In the afternoon we travel to Volendam and Marken. Driving through the Dutch polders (10 feet below sea level), we will visit a cheese-making farm in Broek-in-Waterland. We proceed to Volendam with its wooden houses on the shore of the IJsselmeer, where men and women still wear their colorful regional costumes. We then board a motorboat to Marken, another idyllic fishing settlement to see how these industrious people are changing salt water to arable land. The interior of the houses in Marken are spotlessly clean and decorated with colorful pottery. After dinner at our hotel tonight, we will have a romantic motorlaunch trip through the canals of Amsterdam. A candlelit, glass-topped boat with melodious background music, provides an excellent setting for this delightful cruise of the beautifully illuminated canals. We've ordered moonlight for tonight.



### GERMANY

#### 9th Day—Friday, August 30

Today we fly to the western sector of Berlin, former German capital, where we will be met and assisted through Customs and have a short tour of this beautiful city before checking into the HOTEL SCHWEIZERHOF. We will see the Clay Allee, Free University, Schoenburn Townhall, Templehof Airport of "Airlift" fame, Brandenburg Gate (the border of the Russian



sector), Charlottenburg Castle and the Olympic Stadium.

*BERLIN* was thoroughly devastated during World War II but has undergone a remarkable rebirth. By tremendous effort, this "Island City" has once again become an important industrial and cultural metropolis and one of the liveliest places in Europe. The Liberty Bell, which rings out each noon from the tower of the New Rathaus, is a striking reminder of the great air lift of 1948-49 which reached the amazing total of 1,000 planes a day and helped preserve West Berlin for today.



The heart of downtown West Berlin

### **10th Day—Saturday, August 31**

Today is an unscheduled day to explore this fascinating area on our own, shop, get our hair set or just sit and watch the Berlin-world go by. Tonight will be an exciting one as we join the Twentieth Annual European Square Dance Roundup, being held for the first time in Berlin.

### **11th Day—Sunday, September 1**

After a free morning to catch up on our sleep, we will tour the Eastern Sector of this divided city. Entering at Checkpoint Charley, we pass the Unterden Linden, Humboldt University, the House of Soviet Culture, Lenin and Marx Allee, the Soviet War Memorial, the former German Chancellery and Potsdam Square. On our return to the western part of the city, we will enjoy a bit of old Germany as we have dinner at the

Old Berlin Bierhalle, where the accompaniment of a typical German oompah band will set our feet tapping.

## **SWITZERLAND**

### **12th Day—Monday, September 2**

Today it's farewell to Germany and our square dance friends and hello to Switzerland with its beautiful Alps and gorgeous scenery. We will be met at the airport in Geneva and from there board our motor coaches for a scenic drive to Lausanne. On the way we will see this distinctive metropolis of French Switzerland and the former seat of The League of Nations. We will visit St. Peter's Cathedral and drive via Mont Blanc Bridge to view the famous flower clock and the handsome promenades along the lake front, offering spectacular views of the gigantic Jet d'Eau spouting its geyser of lake water sometimes as high as 500 feet. We will see the Reformation monument, the University and the United Nations Buildings before we proceed to our HOTEL DE LA PAIX.

*LAUSANNE* is a happy and cosmopolitan city, populated by people who appreciate its admirable views of the Alps and Lake Geneva. Built on hilly ground, the city is a contrast between the new, airy and prosperous section and the older section with its narrow and steep streets. The landscape is dominated by the Tour Bel-Air (Fresh Air Tower) and the Great Bridge which spans the valley where the Flon river used to flow.

### **13th Day—Tuesday, September 3**

We will spend the entire day visiting the lovely, tranquil Swiss countryside. Starting in Lausanne itself we will have a short tour of the city and then drive into the Alpine area, passing small villages and grassy hills where the melo-

We'll visit the medieval little town of Gruyeres and its castle.

Photo — Swiss National Tourist Office





dic cowbells echo in the clear air. Driving through Epagny, Bulle and Chateau-d'Oex, we suddenly come upon hilly Gruyeres, world-famous for its cheese. This charming town with its friendly people beckons us to visit its fortified castle before enjoying lunch. Then continuing on our way, we drive through the Col des Mosses to Aigle and along the lake to arrive at Montreux where we will tour the Castle of Chillon, one of the best preserved medieval castles in Europe and made famous by Lord Byron. We return to our hotel in time for dinner.

#### **14th Day—Wednesday, September 4**

This morning we drive to Ouchy and board a boat for a short cruise across Lac Lemman to the

resort town of Evian. Suddenly we find we are in another country—FRANCE. We'll have time to walk through this lovely spa and perhaps to buy some French perfume before returning by boat to Switzerland. This afternoon is free for a last shopping spree or some final sightseeing. Tonight we join together for our Farewell Banquet in the Castle of Oron where we will be treated as royalty was some two hundred years ago.

#### **U.S.A.**

#### **15th Day—Thursday, September 5**

Our adventure ends today as we board our SWISSAIR jet and return to our homes with a wonderful storehouse of warm memories. **BON VOYAGE!**

### **CONDITIONS AND SPECIFICATIONS**

**TRANSPORTATION:** Air travel by Jet based on 14-21 day GIT Basing Fares, subject to participation of a minimum of 15 persons on entire flight itinerary, in Economy Class on Trans-Atlantic flights and with Tourist Class transportation in Europe and with Jet Tourist Class Family Plan or Excursion Rate (where available) for domestic U.S. and Canadian flights. Services of Irish Airlines, SWISSAIR, or any IATA and ATC carriers may be used. Surface travel in Europe is by deluxe motorcoach and First Class local steamer.

**HOTELS:** Deluxe and superior grade hotels as indicated in the itinerary, based on two persons sharing a twin-bedded room with private bath. Any change in hotels will be of the same or better quality than listed. (Supplement for single room: \$65.00 per person.)

**MEALS:** Continental breakfast and table d'hote dinners are included. Lunch is included the first day, and on all full day tours.

**SIGHTSEEING:** As specified in the itinerary, by private motorcoach throughout, with English-speaking guides. All entrance fees and seat reservations included to events specified in the itinerary.

**TOUR ESCORT:** The size of the tour group will determine the number of square dance escorts. At least one square dance couple will serve with each unit, plus local guides for all specified sightseeing.

**TRANSFERS:** Conveyance of passengers and baggage (one average-sized suitcase per person) between terminals, airports, steamer piers, restaurants, special events and hotels, is included as well as the assistance of an English-speaking representative. Transfers will be by motorcoach.

**BAGGAGE:** Limited to 44 pounds per person by overseas air allowance. One average-sized suitcase per person. Hand luggage and small personal articles are owner's responsibility and are included in the above weight.

**TIPS AND TAXES:** Hotel service charges, state and local taxes and tips to hotel personnel, baggage porters and local guides and drivers are included.

**NOT INCLUDED:** Passports, visas and health documents, personal and baggage insurance, transport and handling of excess baggage, items of a personal nature, such as laundry, telegraph or telephone expenses, beverages including tea and coffee (except at breakfast) and food not on the regular table d'hote menu, are not included. Lunches, except as listed, are not included. Airport taxes are not included.

**RATES:** The tour and air costs are based on present tariffs and current airline rates and the exchange rates of foreign currencies in relation to the United States dollar as of June 1, 1973, and are subject to change in cases of decreases, or increases, due to fluctuation in Exchange Rates, changes in airline rates, or due to other causes, when final payment is made.

### **PLANNING YOUR TRIP IS HALF THE FUN**

As you've read this itinerary we hope that you have "put yourself in the picture" and imagined yourself visiting some of those places you've dreamed about since you were very young. Planning well ahead will allow countless hours of anticipating. The size of the group is limited and a stand-by list will be maintained once the tour quota is reached. Reservations are available only through this organization at our Los Angeles address. We welcome your inquiries.



## ADDITIONAL INFORMATION AND GENERAL CONDITIONS

The following tour conditions are standard procedure for group travel and are listed here for your information:

**RESPONSIBILITY:** All arrangements for land accommodations, transportation and sightseeing are made by Mundia Tours and Travel Co., and/or their agents; all arrangements for trans-Atlantic transportation are made by various airlines, as shown, which companies are not to be held responsible for any act, omission or event after the passenger has disembarked from the plane. The usual passage contract in use by the airline company when issued shall constitute the sole contract between such airline and the purchaser of this tour and/or the passengers. All reservations, rates, schedules, accommodations and services are subject to the rules, regulations and conditions established by the carrier, hotel or other company instrumentally providing the same and may be subject to change without notice.

The American Square Dance Workshop, Inc., Bob and Becky Osgood, or Mundia Tours and Travel Co., accept no liability for any change or variances in reservations, rates, schedules, accommodations or services referred to in our specifications. Neither are we liable for any delays, inconveniences, accident, expense or mishap of any kind whatsoever resulting entirely or in part from the negligence of others or from causes beyond our control. We also reserve the right to decline to accept or retain any passenger as a member of the tour; in such instance, the full or an equitable amount will be refunded.

**REFUNDS:** Claims for refunds must be made within sixty days of termination of tour, accompanied by a statement from the tour escort, agent or representative, detailing the services not taken. Refunds can not be made for unused transportation, involving party tickets, or chartered motorcoaches or for sightseeing trips or meals not taken. Refund claims for unused hotel accommodations are subject to at least 48 hours notice of cancellation being given to the hotel through the tour escort, agent or representative, such refunds being entirely at the discretion of the hotel management concerned. Refunds are based on the actual cost of the relevant services and not on a per diem basis.

**CANCELLATIONS:** In the event of cancellation, complete refunds will be made until July 5, 1974. After that date a cancellation charge will be made for cablegrams and other out-of-pocket expenses regarding land arrangements. Refunds for airfare are made according to IATA regulations which specify that 25 % of the airfare is subject to forfeiture if cancellation is made under 30 days.

American Square Dance Workshop, Inc.  
462 North Robertson Boulevard  
Los Angeles, California 90048

Here is our application and deposit for  
Europe 1974.

(please type or print).

Name \_\_\_\_\_  
(last) (his—in full) (hers—in full)

Address \_\_\_\_\_  
(street and number)

\_\_\_\_\_  
(city) (state) (zip code)

Enclosed is our deposit of \$200.00 (\$100.00 per person.) We understand that the balance is due by June 5, 1974. We have read the itinerary and fully understand the payment and cancellation clauses relative to the tour and to the air fare. (Payments in U.S. Dollars, please. Checks should be made payable to Bob Osgood.)

\_\_\_\_\_  
signed

\_\_\_\_\_  
(date)

Please complete both sides of this application form before mailing it in. If this is your first tour with us, in order to help us recognize you when we meet, please include a recent snapshot of yourselves with your application.



**EXTENSIONS:** The fare shown in this itinerary is based on the 14-21 day excursion rate. This requires that the tour be ended and the participants returned to their city of debarkation at the end of the tour. Should 15 or more persons be interested in remaining in Europe for an additional week, they may do so at no additional overseas' airfare as long as they return to the U.S. together. By paying the difference between this rate and the greater cost of the regular Economy fare, an individual may remain in Europe after the tour has been completed and return at some later date.

**BADGES:** A special individualized tour badge will be provided each participant in advance of the tour. A badge charge of \$1.50 will be made only to those having to cancel the tour.

**SPECIAL SERVICES:** All those participating in the tour will be provided with regular tour bulletins during the months prior to the tour. Information on places to be visited, documents required for travel and recommended reading will be included.

**SQUARE DANCES:** Although this is a tour of Square Dancers, it is not necessarily a Square Dance tour. All transportation to and from Square Dances and all admissions are included but those not wishing to attend these events are completely at liberty to use the time as they see fit.

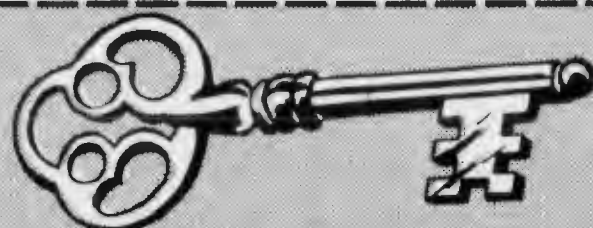
**WHO MAY PARTICIPATE:** This tour is especially designed for married square dance couples. (Consideration will be given to single square dancers who would like to apply.)

**CHANGES IN ITINERARY:** Working far in advance, certain substitutions and/or changes in itinerary, transportation and hotels may be necessary and the American Square Dance Workshop, Inc. reserves this right; however, should any deviations from the planned itinerary occur, the American Square Dance Workshop, Inc. assures all participants that substitutions of any nature will be of an equal or better value than that stated within the itinerary.

**LUGGAGE AND REFRESHMENTS ON THE JOURNEY:** We take no responsibility for luggage or personal belongings. Every possible attention will be given by our agents and representatives but luggage insurance is recommended. Expenses for refreshments and meals enroute will be borne by you unless otherwise specified in the itinerary. Meals on the Jet aircraft are included as part of your air ticket.

**PASSPORT:** You must obtain a valid passport and health certificate covering your journey. You will receive these instructions after booking.

This application form is your



key to a lifetime of memories.

**Now that you've read all about the trip you're going to take next year, we hope that you'll fill out the blanks on both sides of this application form and mail it in today.**

We will be glad to make your connecting flights to and from New York City. Please check here if you will be using air transportation to get to the East Coast ☐ and wish our assistance. Or, check here if you will drive or make your own arrangements to get to New York ☐.

Please print your names as you would like them on your badges.

\_\_\_\_\_ (his)

\_\_\_\_\_ (hers)

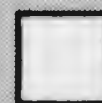
Also, so that we may have a few facts about you, please let us know the following:

How frequently do you dance?\_\_\_\_\_ Do you do any square dance calling?\_\_\_\_\_

How long have you been square dancing?\_\_\_\_\_ What is the name of your "home" club?\_\_\_\_\_

**Now, send this in, then sit back and dream! You'll be hearing from us soon with more exciting news and information on your big Adventure.**

Happy Dancing  
Bob and Becky Osgood





**(CONFESSIN', continued from page 36)**

- Back, Close, Fwd, —;  
21-24 Side, Close, Side, Touch; Back Away, 2, 3, Clap; Together, 2, Change Sides, —; Back, Close, Fwd end in SEMI-CLOSED facing LOD, —;  
25-28 Fwd Two-Step; Fwd Two-Step end in CLOSED M facing WALL; Side, Close, Fwd, —; Side, Close, Back, —;  
29-32 Back, Close, Fwd, Close; Rock Fwd, —, Recov, —; Side, Behind, Side, Front to SEMI-CLOSED facing LOD; (Twirl) Walk Fwd, —, 2, —;  
SEQUENCE: A — B — A — B Step Apart and Ack.

**LOVE IS A BEAUTIFUL SONG — Hi-Hat 911**

Choreographers: Bill and Pat Bliss

Comment: An active waltz routine with eight measures repeated. The music is a bit different than the usual Hi-Hat sound.

**INTRODUCTION**

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY M face WALL, Touch, —;

**PART A**

- 1-4 Waltz Away, 2, 3; Manuv, 2, 3 to end in CLOSED M facing RLOD; 1/2 R Pivot M face LOD, Check, Step Back; Back, Side, Close;  
5-8 (L) Waltz Turn; (L) Waltz Turn end M face WALL; (Twirl) Side, Behind, Side; Thru, Face, Close to BUTTERFLY;  
9-12 Repeat action meas 1-4 Part A;  
13-16 Repeat action meas 5-8 Part A except to end in CLOSED;

**PART B**

- 1-4 Fwd, Side, Hook to SEMI-CLOSED; Manuv, 2, 3 to end in CLOSED M facing RLOD; R Pivot, 2, 3 to end in SEMI-CLOSED facing LOD; (Fwd L Turn to BANJO, Fwd) Fwd, Check, Back M facing LOD;  
5-8 Back, Back/Lock, Back; (Fwd, Flare to SEMI-CLOSED face LOD, —;) Back, Point, —; Fwd, Fwd/Lock, Fwd; Pickup to CLOSED M facing LOD, 2, 3;  
9-12 (Back, Close, Fwd) L Turn, Close facing RLOD in SEMI-CLOSED, Fwd; (L face Cross Over to end in LEFT-OPEN facing RLOD) In Place, 2, 3; Thru, Side, Close, end in OPEN facing LOD; Pickup to CLOSED, 2, 3 M face LOD;  
13-16 (1/4 L) Waltz Turn; (1/4 L) Waltz Turn M facing RLOD; (R) Waltz Turn; (R) Waltz Turn end M facing WALL in BUTTERFLY;

SEQUENCE: A — B — A — B plus Tag Ending.  
Tag-Ending:

- 1-4 Solo Roll LOD, 2, 3 to OPEN facing LOD; Thru, Side, Turn to end facing RLOD in L-OPEN; Fwd, Recov face WALL and Partner, Side; Thru, Side, Close end in CLOSED;  
5-8 Dip Back, —, —; R Pivot, 2, 3 end M facing WALL; (Twirl) Side, Behind, Side

M's R and W's L hands joined; Point, —, —;

**MY ABILENE — Hi-Hat 911**

Choreographers: Harmon and Betty Jorritsma

Comment: An easy two-step with a Dixieland flavor from the music.

**INTRODUCTION**

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, Together to CLOSED M face WALL, Touch; Side, Touch, Side, Touch;

**PART A**

- 1-4 Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, Back, —; Side, Close, Fwd, —;  
5-8 Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO M facing LOD, —; Blend to CLOSED Turn Two-Step; Turn Two-Step end M facing WALL;  
9-12 Side, Close, Fwd, —; Side, Close, Cross to BANJO M facing LOD, —; Fwd, Lock, Fwd, Lock; Fwd, —, Turn to face Partner and WALL in CLOSED, —;  
13-16 Turn Two-Step; Turn Two-Step; (Twirl end in SEMI-CLOSED) Side, —, Behind to SEMI-CLOSED, —; Fwd, —, Turn to face Partner and WALL in BUTTERFLY, —;

**PART B**

- 1-4 Side, Behind, Side, Front; Side, Behind, Side, Front; Side, Touch, Side, Touch; Side, Close, Thru to LEFT-OPEN facing RLOD, —;  
5-8 Fwd, Close, Back, —; Back, Close, Fwd, —; Side, Close, Thru to SEMI-CLOSED facing LOD, —; (Twirl) Fwd, —, 2 to end in BUTTERFLY M facing WALL, —;  
9-12 Repeat action meas 1-4 Part B;  
13-16 Repeat action meas 5-8 Part B except to end in CLOSED M facing WALL;

**INTERLUDE**

- 1-4 Side, Close, Side, Close; Side, —, Reach Thru, —; Side, Close, Side, Close; Side, —, Reach Thru to CLOSED, —;

SEQUENCE: A — B — Inter — A — B Inter plus Ending.

Ending:

- 1-2 Side, Touch, Side, Touch; Apart, —, Point, —;

**ABOUT THE ROUNDS**

*It has always been the policy of SQUARE DANCING (Sets in Order) to include in this section of the Workshop only those rounds which are produced by the various square dance labels. The exception would be "pop" records which are released by square dance manufacturers through a special arrangement with the original recording company, and are made available in the same manner as other square dance label releases. As a rule we are able to include in this section all rounds released in the above manner.*



Try these two submitted by Bruce Welsh,  
New Orleans, Louisiana.

Four ladies chain three quarters  
Four ladies chain, heads star thru  
Right and left thru  
Half sashay, left turn thru  
Right and left thru, dive thru  
Right and left thru, half sashay  
Left turn thru  
Right and left thru, half sashay  
Turn thru, left allemande

Heads square thru  
Curlique, cast off three quarters  
Girls trade, girls run  
Tag the line halfway, face right  
Curlique, cast off three quarters  
Girls trade, girls run  
Tag the line halfway  
Face right, left allemande

Put your thinking cap on and give these a  
try. They are by Ed Fraidenburg, Midland,  
Michigan.

Side ladies chain  
Head men and new corner forward and back  
Star thru, do sa do (ocean wave)  
Swing thru, men fold  
Double pass thru, peel off  
Pass thru, wheel and deal  
Centers pass thru, swing thru  
Ends fold, peel off  
Couples circulate  
Tag the line out  
Left allemande

Heads pass thru go round one to line  
Curlique, eight chain single file  
Two places, men run  
Double pass thru  
First couple left  
Next couple right  
Pass thru, wheel and deal  
Substitute then  
Square thru three quarters  
Left allemande

Heads square thru four hands  
Sides half sashay  
Swing thru, men trade  
Square thru four hands  
Clover and pass thru  
Clover and square thru  
Clover and star thru  
Clover and cross trail thru  
Left allemande

Heads pass thru go round one to a line  
Spin the top, men run  
Right and left thru  
Pass thru, wheel and deal  
Centers pass thru  
Left allemande

## EATON

By Gene McCullough, Andrews AFB, Maryland  
Heads flutter wheel, sweep a quarter  
Pass thru, swing thru  
Boys run, couples circulate  
Wheel and deal  
Pass to the center  
Swing thru, boys trade  
Turn thru, left allemande

## ZOWIE

By Jeanne Moody, Salinas, California  
Head ladies chain to the right  
New side ladies chain across  
Heads lead right, circle to a line  
Pass thru, wheel and deal  
Double pass thru, centers in  
Cast off three quarters  
Pass thru, wheel and deal  
Double pass thru, peel off  
Move up and back  
Just the boys do sa do to a wave  
Swing thru  
While the girls on the outside  
Square thru three quarters  
Boys spin the top  
Pass thru to a  
Left allemande

## SINGING CALL\*

## GOOD THINGS

By Chuck Bryant, San Antonio, Texas  
Record: Mustang #153, Flip Instrumental with  
Chuck Bryant  
OPENER, MIDDLE BREAK, ENDING  
Circle left  
When I wake up early in the morning  
The first thing on my mind is  
Loving you uh huh huh  
Walk around that corner girl  
See saw your own  
The men star right uh huh huh  
Left allemande with corner girl  
Do sa do your own  
Left allemande and promenade  
Good things happen in the morning  
Good things happen in the evening  
And the very best thing of all  
Is that you're mine  
FIGURE:  
Head two square thru  
Four hands around you go  
Go to the corner do sa do  
Swing thru two by two  
Boys run to the right  
Flutter the line uh huh huh  
Square thru three quarters there  
And the corner lady swing  
Swing that corner round and promenade  
Ever since the day I found you  
It's good just being around you  
And the very best thing of all  
Is that you're mine  
SEQUENCE: Opener, Figure twice for heads,  
Middle break, Figure twice for sides, Ending.



### TAKE A GOOD LOOK

Curl to a Wave, see page 16.

Head couples cross trail thru  
Separate around two and circle eight  
All four boys forward and back  
Square thru four hands round  
Curl to a wave  
All eight circulate  
Curl to a wave  
Centers circulate, centers run  
Couples circulate, wheel and deal  
Curl to a wave, boys run  
Pass thru, wheel and deal  
Substitute then  
Square thru three quarters to a  
Left allemande

Head couples star thru  
Pass thru, curl to a wave  
Boys cast off three quarters  
Girls turn back, diamond circulate  
Girls cast off three quarters  
Wheel and deal, curl to a wave  
Boys run  
Cast off three quarters  
Pass thru, wheel and deal  
Center four you  
Square thru three quarters  
Allemande left

Head two ladies chain  
Same two spin the top  
Swing thru  
Step thru and circle four to a line  
Slide thru, curl to a wave  
Scoot back, swing thru  
Boys run, wheel and deal  
Star thru, pass thru and  
Cast off three quarters around  
Left allemande

Head couples star thru  
All double pass thru  
Peel off, pass thru  
Wheel and deal, boys pass thru  
Curl to a wave, swing thru  
Centers run, bend the line  
Pass thru, wheel and deal  
Girls pass thru  
Curl to a wave, boys run  
Lines pass thru, wheel and deal  
Centers pass thru to a  
Left allemande

Head couples star thru  
All double pass thru  
Zoom and trade  
Curl to a wave, scoot back  
Right and left thru  
Curl to a wave, scoot back  
Right and left thru  
Flutter wheel, star thru  
Right and left thru  
Pass thru, wheel and deal  
Zoom, centers pass thru to  
Left allemande

### ALL STATES

By Henry Polsfut, Sawyer, North Dakota

Four couples flutter wheel  
Heads (sides) sweep a quarter  
Pass thru  
Do sa do to an ocean wave  
Spin chain thru  
Boys trade, girls turn back and  
Boys circulate  
Promenade to home

### TACKLE IT

By Marty Winter, Port Charlotte, Florida

Four ladies chain  
Heads half square thru  
Do sa do to an ocean wave  
Girls circulate, swing thru  
Boys circulate, swing thru  
Girls run right  
Wheel and deal face those two  
Star thru, tag the line  
Centers in and  
Cast off three quarters  
Star thru, trade by  
Star thru, pass thru  
Wheel and deal  
Centers square thru three quarters  
Left allemande

### SINGING CALL\*

### JEALOUS

By Lee Schmidt, Corona, California

Record: Hi-Hat #425, Flip Instrumental with  
Lee Schmidt

OPENER, MIDDLE BREAK, ENDING

Allemande left  
A right hand round your partner  
Men star left  
It's full around the square  
Star promenade  
An arm around your lady  
Men back out full turn circle left  
All four ladies chain  
Go straight across that ring now  
Chain 'em back roll promenade  
Don't part take her home  
And swing no other  
Cause you know she has a jealous heart  
FIGURE:

Heads lead right and  
Circle to a line now  
Forward up and back then slide thru  
Spin chain the gears  
Go walkin' oh so gently  
Cause you know that lady always cares  
When you meet  
Square thru three quarters round now  
Swing ol' corner left allemande  
Then promenade take her home  
Don't look at any other  
Cause you know she has a jealous heart  
SEQUENCE: Opener, Figure twice for heads,  
Middle break, Figure twice for sides, Ending.



## CONTRA CORNER

### INDIAN SCHOOL CIRCLE CONTRA

By Don Armstrong

**Formation:** Couple facing couple, one with back to COH, other facing COH. (A good training dance especially in large square dance classes).

**Record:** #43 SIO Premium record Durang's Hornpipe, slowed slightly.

— — — —, — — **Forward and back**  
— — — —, — — **Corner swing**  
— — — —, — — **Circle four (left)**  
— — — —, — — **Those ladies chain**  
— — — —, — — **Left hand star**  
— — — —, — — **Right hand star**  
— — — —, — — **Those ladies chain**  
— — — —, — — **Sashay round new corner girl**  
— — — —, — — **(And back to new places)**

**Note:** Sashay is done all facing in. Both dancers in action, M passing outside on start, returning to place inside. (Use walking steps not sliding as in a chasse').

### LALALA

By Cliff Long, Mars Hill, Maine

**Heads star thru**  
**Rollaway half sashay, turn thru**  
**Do sa do to an ocean wave**  
**Scoot back then**  
**Curlique when you get back**  
**Now split circulate\*, scoot back**  
**Curlique when you get back**  
**Split circulate, centers trade**  
**Scoot back then**  
**Curlique when you get back**  
**Boys trade, boys run**  
**Wheel and deal, curlique**  
**Boys run right**  
**Boys look to the right**  
**Left allemande**

\*Split Circulate: Circulate one position in the box of four people formed by an imaginary divider which goes across both waves, splitting the waves into boxes of four.

### I LIKE THIS ONE

By Julia Smyth, Laleham, Middlesex, England

**Heads lead right circle to a line**  
**Wheel and deal, centers in**  
**Cast off three quarters**  
**Star thru, double pass thru**  
**Centers in and**  
**Cast off three quarters**  
**Those who can right and left thru**  
**Everybody star thru**  
**Double pass thru, centers in**  
**Cast off three quarters**  
**Those who can right and left thru**  
**Everybody star thru**  
**Double pass thru, centers in**  
**Cast off three quarters**  
**Those who can right and left thru**  
**Same ladies chain across and rollaway**  
**Everybody pass thru, U turn back**  
**Left allemande**

*This month 44 squares, rounds, singing calls and contras make up the Workshop section. These will be a part of the more than 1,000 dances from the Workshop of the 1972 and 1973 issues of SQUARE DANCING which will make up the 1974 Yearbook. Additional information about the Yearbook will appear in coming issues of SQUARE DANCING. Watch for the announcement of the pre-publication program and availability of the American Square Dance Society's 1974 Yearbook.*

### ONE FOR TOMORROW

By Darrell Hedgecock, Anaheim, California

**Sides promenade three quarters round**  
**Heads swing thru, slide thru**  
**Cloverleaf, sides pass thru**  
**Curlique, spin the top**  
**Pass thru, wheel and deal**  
**Centers swing thru**  
**Pass thru, slide thru**  
**Couples promenade**  
**Sides wheel around**  
**Cross trail thru**  
**Allemande left**

## SINGING CALL\*

### JAMESTOWN FERRY

By Nelson Watkins, Roswell, New Mexico

**Record:** Lightning S #5016, Flip Instrumental with Nelson Watkins

**OPENER, MIDDLE BREAK, ENDING**

**Walk all around your corner**  
**See saw your partner**  
**Join hands circle to the left**  
**Go walking around allemande left**  
**Go allemande thar right and left**  
**And the four men star**  
**Men back up a right hand star**  
**Shoot that star go all the way round**  
**Right to the corner pull her by**  
**Left allemande and do sa do**  
**Promenade and believe me**  
**I didn't think she'd ever leave me**  
**But the fact still remains**  
**That she is gone**

**FIGURE:**

**One and three promenade half way**  
**Round with your maid**  
**Come down the middle and do a do sa do**  
**Slide thru pass thru**  
**Do sa do that outside two**  
**Star thru and flutter wheel you know**  
**Pass thru boys fold**  
**Star thru and the boys trade**  
**Now couples trade and promenade**  
**A case of gone is all she carried**  
**As she got aboard that ferry**  
**She said that gone was all she'd ever be**

**SEQUENCE:** Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.



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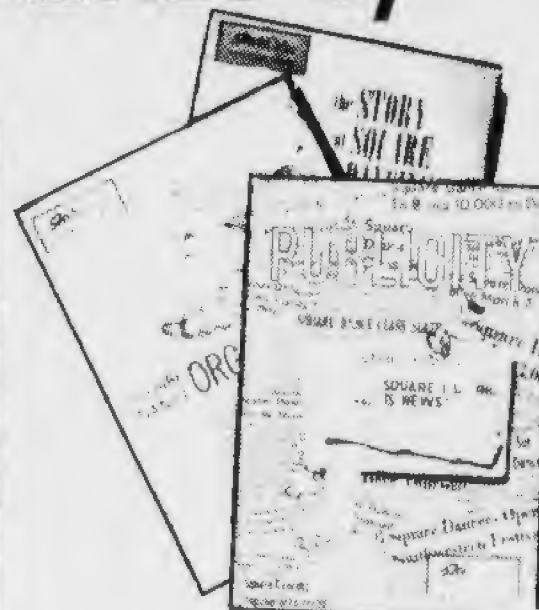
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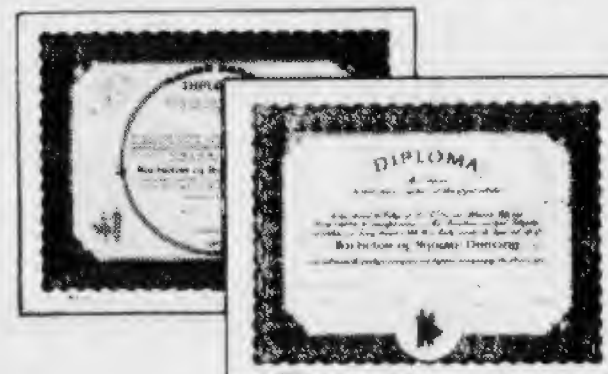
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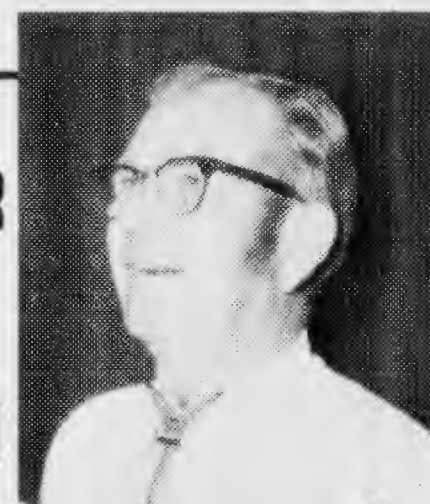
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## CALLER of the MONTH



GENE OLSON—Mesa, Arizona

A successful businessman in Waverly, Iowa, Gene Olson enjoyed square dancing. Fascinated by calling, when the young people in the town wanted a teacher, Gene accepted the challenge. Then, long before most people think of retiring, Gene sold his business and moved to Arizona. Here he found that retirees want and need active recreation as much as the young people and soon he had another class of beginners. For nine years he has been graduating classes and is now resident caller at Apache Wells Country Club Mobile Home Court. Here he conducts weekly workshops in all levels of square dancing and has a weekly club level dance. Gene and Laura are constantly on the lookout for ways to advance square dancing.

### RUSS McCORMICK—Madrid, Iowa

Since their first right and left grand fourteen years ago, Russ and Gerry McCormick have traveled some 60,000 miles for square dancing. Although Russ is serious about his calling he firmly believes that square dancing should be fun and as a result his dances are noted for the laughter and enjoyment of everyone, especially the caller. Russ is club caller for the

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RB 140 **MONDAY MORNING SECRETARY** by Elmer Sheffield

RB 141 **ME AND MAMA** by Don Williamson

RB 142 **BILL'S DIXIE** by Bill Volner

RB 143 **LET ME SING** by Bill Volner

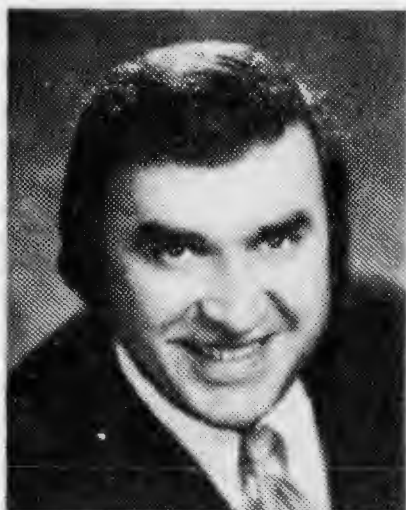
RB 144 **ST. LOUIS NAMED THE BLUES** AFTER ME by Bob Vinyard

FW 503 **SALLY DON'T YOU GRIEVE** by Russ Hansen

Rt. 8, College Hills, Greeneville, Tenn. 37743 • Ph. 615-638-7784



Triple G club and teaches a beginner class each year. He also travels all over the State of Iowa for guest calling dates. Russ is employed by John Deere Company and plans to retire in a few short years and devote all of his time to square dancing.



Glenn



Russ

**GLENN COOKE**—*Point Pleasant, New Jersey*

Not only did Glenn Cooke's brother and sister-in-law take Glenn and Janet to their first square dance class, they also rounded up almost two squares of the Cooke's neighbors. These same neighbors encouraged Glenn to call after hearing his first attempts at square dance parties. He now calls for five clubs in New Jersey and New York and holds classes for two of the clubs. In 1965 Glenn began teaching the "High Wheelers", a group of wheelchair dancers. This group is still active, entertaining at Veterans and Childrens hospitals and convalescent homes although Glenn was forced to leave them two years ago because of his heavy schedule. The Cookes are both employed and have four children.

**STEW SHACKLETTE**—*Valley Station, Ky.*

Here is Mr. Versatility — square dance teacher and caller, round dance teacher, contra dance teacher and caller and folk dance teacher. Stew Shacklette began his square

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dance career while in high school. His first production was teaching and calling for a group of teenagers on roller skates. While on the faculty of the Kentucky Dance Institute teaching square dancing, Stew became interested in folk and contra dancing and has become quite proficient in these two fields of dance. His calling of the Kentucky running set at the 1970 National Convention was a sensation. Stew works with the Louisville Folk Dancers and calls for five other clubs in the Louisville area.



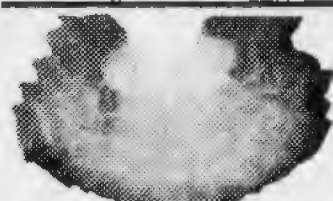
Gene



Stew

### GENE WELSH—Ceres, California

Club caller for Ceres Twisters, past president of the Callers Association of Central California and member of Northern California Callers Association, Gene Welsh has helped teach new callers and in general has done a great deal to promote square dancing and goodwill in his own home area. A featured caller at numerous festivals, roundups and State Conventions, he also calls for many groups throughout the state. He and his wife, Bettye, teach rounds as well as squares and he has called many exhibition dances, including a stint on local TV. Gene and Bettye make it a point to attend the local beginners hoe-



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downs and graduations and travel with the club to special dances.



Charlie

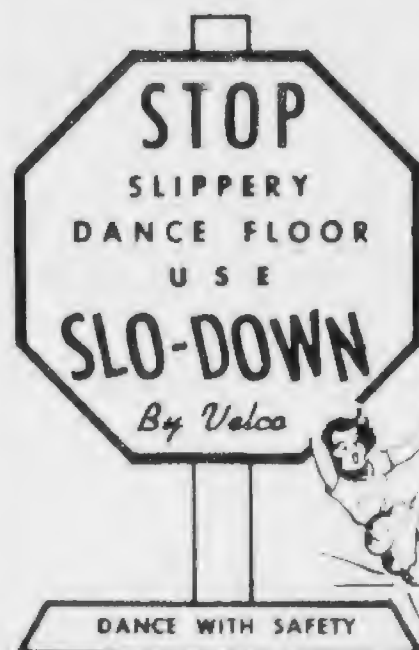
# CHARLIE SHOEMAKER—Alexandria, Va.

When he enrolled in the first Bachelor and Bachelorette beginner class at the Pentagon Building in 1967, little did Charlie Shoemaker dream that someday he would be the club caller. The B 'n' Bs is one of the most active clubs in the area and the weekly beginner class is now taught by Charlie. Evincing an interest in learning to call, Charlie was encouraged by then club caller, Jim Copeland, to enroll in a callers class. Having gained experience through teaching beginners and calling for various club dances, Charlie was selected as club caller when Jim Copeland left the area. Charlie and his wife, Anne, met at a B 'n' B dance and now have a son Jimmy, two years old. They live in Alexandria, Virginia.

(WORLD, continued from page 31)

British Isles and old countries of Europe has been kept alive in the mountains of Eastern Kentucky. Each year square dancing experiences a new revival at Hoedown Island, Natural Bridge State Park, near Slade. Those who want to learn how to square dance, or just

Occasionally we receive a number of biographies and pictures of candidates for Caller of the Month. Rather than hold these until they become completely outdated, we sometimes combine several for one issue so that we can spotlight as many deserving individuals as possible.



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- 19-24 Callers Course  
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- 25 Amarillo, Texas
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### SEPTEMBER

- 7 Leadville, Colo.
- 8 Alamosa, Colo.
- 14 Erie, Pa.
- 15 Dayton, Ohio
- 19 Lexington, Ky.
- 21 Ft. Benning, Ga.
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practice what they already know, receive expert direction from Richard Jett. There is square dancing every Saturday night from May 5 through November 10, and on August 24-26 Richard Jett will be in charge of the Smoky Mountain Square Dance Festival at Gatlinburg, Tennessee. In connection with this festival, which will take place at the new Civic Center, Kentucky Heritage Artists have been invited to display over 300 paintings in all media. These will be on display in an auditorium at the center. — *Helen Price Stacy*

## Alabama

White Oak Promenaders are sponsoring a Water Festival Dance on August 18 at the Grant's Shopping Center in Eufaula. Caller will be Horace Newberry.

## Pennsylvania

The Circle Eights of Wilkes-Barre held their annual Al Brundage Dance on July 29 at the VFW Banquet Hall in Kingston. Club caller Carl Hanks conducted the afternoon workshop; the evening dance featured Al Brundage with rounds by Murray and Dot

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Gene and Laura Olson

Truax. Last summer's floods affected so many of the area members' homes, as well as the hall where the dance was to be held, that it was necessary to cancel this event last year.

### SQUARE DANCE FOR TED?

A local Eastern newspaper reported in the Society Column that Senator Edward Kennedy celebrated his 41st birthday in New York at a square dance given by his sister and brother-in-law. It was reported that the hosts moved all the French antiques around in their apartment to make space for a real, country-style

hoedown. One guest remarked, "It's so way-out, it must be on its way back in." Perhaps someone should get the word to this segment of the population concerning square dancing and its popularity and scope.

### THIS WE LIKED

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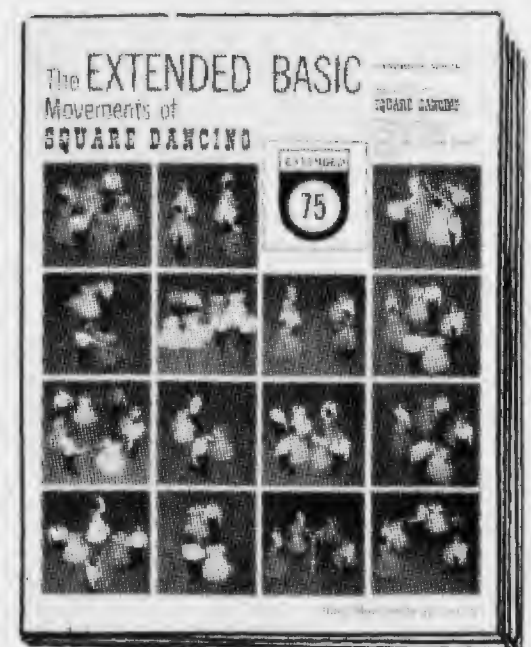
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More Dealers Follow

## (ON THE RECORD, continued from page 5)

you do pass thru — do sa do — make an ocean wave — swing thru two by two — men trade — turn thru — left allemande — promenade.

**Comment:** Here's one for callers who like to yodel. Good background music from Guitar, Bass, Drums, Xylophone and Piano. The action pattern bounces right along.

Rating: ☆☆☆

## CROSS OVER THE BRIDGE — Windsor 5016

Key: A      Tempo: 128      Range: HC Sharp  
Caller: Don Gibson      LA

**Synopsis:** (Break) Four ladies chain three quarters — join hands circle left — four ladies rollaway — circle left — allemande left corner — weave ring — meet own do sa do — promenade home (Figure) One and three go up and back — flutter wheel — sweep one quarter to your left — slide thru — square thru three quarters — separate around one — down middle pass thru — swing thru two by two — men run — wheel and deal — swing corner — promenade home — swing.

**Comment:** An old familiar tune with a marching beat and music by Bass, Trombone, Drums, Guitars and Saxophone. Tempo is slow but the figure moves smoothly. Rating: ☆☆☆

## DAISY MAY (AND DAISY MAY NOT) — Wild West 101

Key: D Flat      Tempo: 130      Range: HB Flat  
Caller: Larry Jack      LD Flat

**Synopsis:** (Break) Four ladies promenade — home box the gnat — swing partner — join

## CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey taken just before deadline.

## SINGING CALLS

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The Old Oak Tree	Blue Star 1947
Bloody Red Baron	Wagon Wheel 606
Good Morning	
Country Rain	Red Boot 136
Darling Raise The Shade	Wagon Wheel 607
Street Fair	Jay-Bar-Kay 139

## ROUND DANCES

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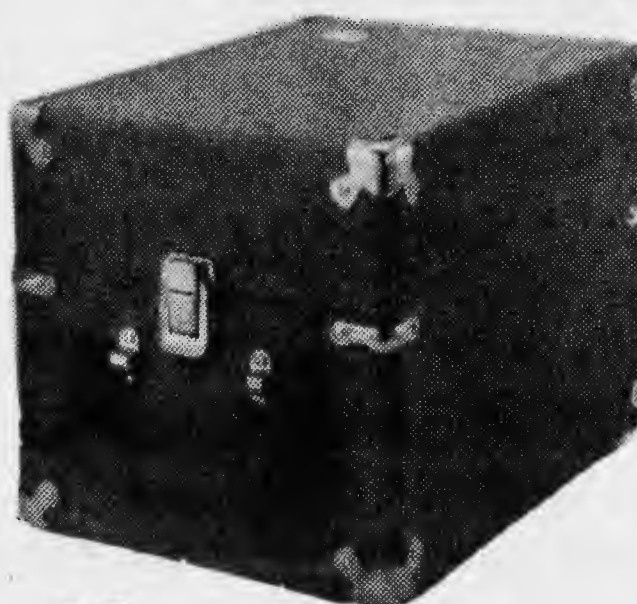
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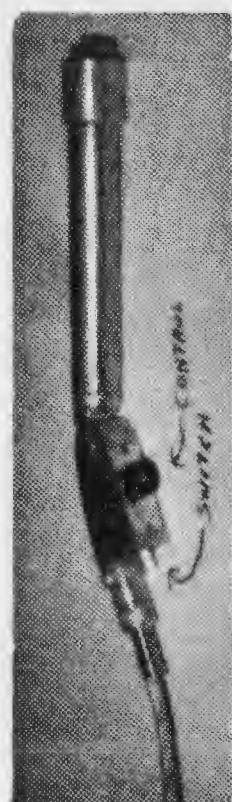
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- 1022 — Al Brownlee Calling the Fontana, Album in Stereo
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- 1024 — Dave Taylor calling in Stereo
- 1023 — Marshall Flippo Calling the Kirkwood Tape in Stereo
- 1022 — Al Brownlee Calling the Fontana Tape in Stereo
- 1019 — Al Brownlee Gold Record Tape

#### BLUE STAR 45 RPM SINGLES

- 1955 — You Are Callers: Jerry Helt & Johnnie Wykoll, Flip Inst.
- 1954 — Ooh-Cha-Cha  
 By: Betty & Clancy Muller (Round)  
 Gypsy Waltz  
 By: Betty & Clancy Muller (Round)

- 1953 — Tearin' Up The Country  
 Caller: Marshall Flippo, Flip Inst.
- 1952 — Skillet Lickin, Key: G  
 Liza, Key: C & F (Hoedown)
- 1951 — A Donut And A Dream  
 Caller: Marshall Flippo, Flip Inst.
- 1950 — Love Feels Good  
 Caller: Bob Fisk, Flip Inst.

### BOGAN

- 1252 — Icy Fingers  
 Caller: Keith Thomsen, Flip Inst.
- 1251 — Kansas City  
 Caller: Red Donaghe, Flip Inst.
- 1250 — Someone Like You  
 Caller: Skip Stanley, Flip Inst.
- 1249 — It's Four In The Morning  
 Caller: Lem Gravelle, Flip Inst.
- 1248 — Back In The Race  
 Caller: George Leverett, Flip Inst.
- 1247 — Games People Play  
 Caller: John Johnston, Flip Inst.

### DANCE RANCH

- 619 — The World I Use To Know  
 Caller: Frank Lane, Flip Inst.

- 618 — Daddy Don't You Walk So Fast  
 Caller: Ron Schneider, Flip Inst.
- 617 — Let's All Go Down To The River  
 Caller: Ron Schneider, Flip Inst.
- 616 — Someone Poured Ketchup On My Ice Cream, Caller: Barry Medford, Flip Inst.

### ROCKIN' "A"

- 1357 — When My Baby Smiles At Me,  
 Caller: Allie Morvent, Flip Inst.

### LORE

- 1139 — Cocain Blues  
 Caller: Stan Reubell, Flip Inst.
- 1138 — Daisy A Day  
 Caller: Don Whitaker, Flip Inst.
- 1137 — Rings For Sale  
 Caller: Don Whitaker, Flip Inst.

### SWINGING SQUARE

- 2361 — Don't She Look Good When She Smiles  
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- 2360 — A Whole Lot Of Something  
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STORES handling square dance records are welcome to write SQUARE DANCING for information regarding a listing on these pages.

hands circle left — left allemande corner — weave ring — do sa do — promenade (Figure) One and three right and left thru — cross trail thru — around one — make a line — forward eight and back — star thru — dive thru — square thru three quarters — left allemande — do sa do — swing corner — promenade.

**Comment:** A country western song with good music and rhythm from Trumpet, Piano, Bass, Drums and Guitar. Easy action pattern for all levels. Rating: ☆☆☆

### GOOD THINGS — Mustang 153

Key: C Tempo: 132 Range: HB  
Caller: Chuck Bryant LC

**Synopsis:** Complete call printed in Workshop.  
**Comment:** A lively tune with a boom-chuck rhythm from Bass, Drums, Xylophone, Guitar, Piano and Trumpet. Good contemporary action pattern using Flutter the Line.

Rating: ☆☆☆

### SUMMERTIME — MacGregor 2127

Key: A Flat Tempo: 136 Range: HC  
Caller: Ray Flick LC

**Synopsis:** (Break) Sides face grand square — do sa do corner — men star right once around — left allemande — promenade (Figure) Heads promenade three quarters round — sides right and left thru — sides pass thru — do sa do there to an ocean wave — swing thru — turn thru — left allemande — home do sa do — take corner promenade.

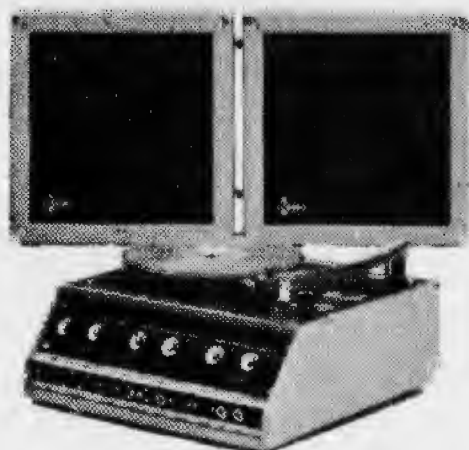
**Comment:** An old sing-along favorite with Piano, Guitar, Bass, Drums and Fiddle. The easy action pattern moves right along. You will have to cut the speed down for most groups.

Rating: ☆☆☆+

### CHAMPAGNE — Square Tunes 151

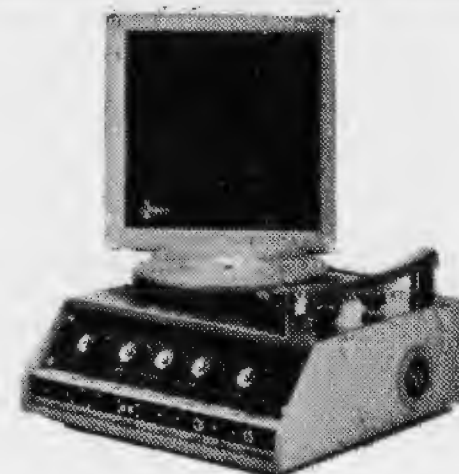
Key: F Tempo: 130 Range: HA  
Caller: Jack Livingston LA

**Synopsis:** (Intro) Circle left — left allemande — do sa do own — men star left once — turn thru — left allemande — do sa do own — promenade her (Alternate break) Sides face grand square — left allemande — weave ring — do sa do — promenade (Figure) Heads



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SQT-152

### "KEEP ON TRUCKING"

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### "ASHES OF LOVE"

Called by: C. Boots Rollins

PIO-113

### "DOMINIQUE"

Called by: Mike Trombly

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square thru — swing thru — boys run — wheel and deal — slide thru — flutter wheel — sweep a quarter — swing corner — promenade.

**Comment:** A latin type song with Guitars, Drums and Bass. Easy contemporary action pattern. Rating: ☆☆☆+

#### JEALOUS — Hi-Hat 425

Key: C Tempo: 128

Range: HC

Caller: Lee Schmidt

LB

**Synopsis:** Complete call printed in Workshop.  
**Comment:** A good country western song to sing for a selective group that knows and dances Spin Chain the Gears. Rating: ☆☆☆

#### BY THE SEA — Top 25280

Key: B Flat Tempo: 130

Range: HC

Caller: Jim Cargill

LB Flat

**Synopsis:** (Break) Four ladies chain — chain back — start a do paso partner left — corner right — partner left — men back up allemande thar — slip the clutch — left allemande — grand right and left — promenade (Figure) Head couples square thru four hands — do sa do corner — swing thru two by two — boys run — couples circulate — wheel and deal — face those two — dive thru — pass thru — swing corner — left allemande — come back and promenade.

**Comment:** An old sing-along favorite with good

music from Banjo, Accordion, Guitar, Drums and Bass. The action pattern will keep the dancers moving. Rating: ☆☆☆

#### I BELIEVE IN MUSIC — Grenn 25279

Key: E Flat Tempo: 132

Range: HB Flat

Caller: Dana Blood

LB Flat

**Synopsis:** (Break) Four ladies chain across — join hands and circle — ladies center — men sashay — ladies center — men sashay — left allemande — weave ring — promenade (Figure) Head two couples promenade three quarters round — two and four right and left thru — pass thru — do sa do — swing thru — turn thru — left allemande corner — walk by own — swing right hand gal — promenade her home.

**Comment:** An easy action pattern for most square dance levels. A good one for singing with lively accompaniment from Organ, Drums, Bass and Guitars. Rating: ☆☆☆

#### LET ME CALL YOU SWEETHEART — Scope 564

Key: F Tempo: 130

Range: HB Flat

Caller: Dick Waibel

LA

**Synopsis:** (Break) Four ladies chain — join hands circle left — allemande corner — go forward three — third girl turn thru — left allemande — come on back do sa do — corner go allemande — corner promenade (Figure) One and three flutter wheel — turn it



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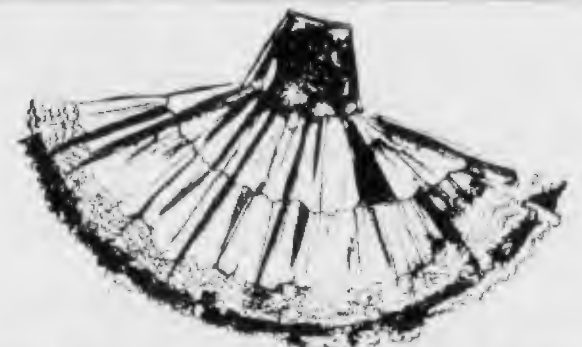
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around — sweep a quarter — pass thru —  
swing corner — join hands circle left — cor-  
ner left allemande — weave ring — meet own  
do sa do — promenade.

**Comment:** The sing-along favorite of all times  
with a lively beat from Piano, Xylophone,  
Drums, Bass and Guitar. The dancers can  
relax and sing along with the easy action  
pattern.  
Rating: ☆☆☆

**DOMINIQUE — Pioneer 113**

Key: F Tempo: 126 Range: HC  
Caller: Mike Trombly LA

**Synopsis:** (Break) Walk around corner girl —  
see saw own — join hands circle left — alle-  
mande corner — do sa do own — four boys left  
hand star — turn partner by right — corner  
allemande — home do sa do — promenade  
(Figure) One and three lead to right — circle  
four — make a line — move up to middle  
and back — pass thru — wheel and deal —  
double pass thru — first two left — next two  
right — square thru four hands — swing cor-  
ner — promenade.

**Comment:** A familiar tune to everyone with a  
slow boom-chuck rhythm from Bass, Drums  
and Guitars. The easy flowing action should  
make it a relaxer.  
Rating: ☆☆☆

**JAMESTOWN FERRY — Lightning S 5016**

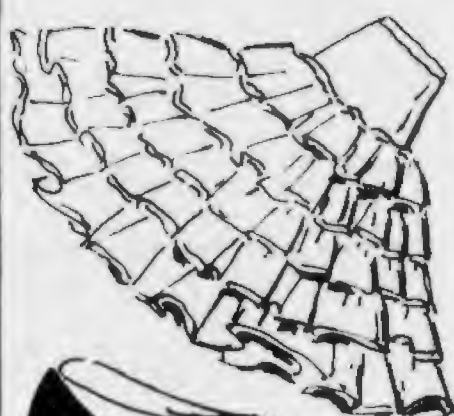
Key: E Flat Tempo: 128 Range: HC  
Caller: Nelson Watkins LB Flat

**Synopsis:** Complete call printed in Workshop.  
**Comment:** Sounds like a nice singing number  
with fine music from Guitars, Piano, Bass  
and Drums. The action pattern has a dif-  
ferent twist. May be a good one.  
Rating: ☆☆☆+

**I HEAR YOUR NAME — Windsor 5015**

Key: C Tempo: 130 Range: HC  
Caller: Warren Rowles LC

**Synopsis:** (Break) Four ladies promenade once  
around — box the gnat — swing — circle left  
all the way — left allemande — weave ring —  
do sa do — promenade (Figure) One and  
three promenade halfway — down middle  
right and left thru — do sa do — curlique —



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- SC 566 For Love
- SC 565 Katy's Dream (Yodel number)
- SC 564 Let Me Call You Sweetheart
- SC 563 Ramblin Rose

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- SC 312 San Luis Ramble/Handy
- SC 311 Ruby/Ruby's Fiddle

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boys run — right and left thru — dive thru — square thru three quarters — corner swing — left allemande — promenade.

**Comment:** Country western song with a good action pattern and music from Piano, Trumpet, Drums, Bass and Guitar. Rating: ☆☆☆

**SWEETIE — MacGregor 2128**

Key: B

Tempo: 126

Range: HB

Caller: Ralph Maxhimer

LC Sharp

**Synopsis:** (Break) Four ladies chain three quarters — chain back — one and three lead to right — circle to a line — go forward up and back — square thru four hands — swing corner — left allemande — come back and promenade (Figure) Two and four right and left thru — heads cross trail around one — make a line — forward up and back — curliques — boys run right — trade by — swing corner — left allemande new corner — partner do sa do — left allemande — come back and promenade.

**Comment:** A favorite of a few years ago brought back with a contemporary, well-timed pattern.

Rating: ☆☆☆

**FOR LOVE — Scope 566**

Key: D Flat

Tempo: 130

Range: HA Flat

Caller: Jeanne Moody

LD Flat

**Synopsis:** (Break) Four ladies chain three quarters — join hands and circle left — rollaway half sashay — left allemande — do sa do — men star left once around — turn thru — left allemande — promenade (Figure) Heads flutter wheel — one and three square thru four hands — circle four with outside two — break out and make a line — slide thru — square thru three hands — swing corner — promenade.

**Comment:** A relaxing type song and dance with flowing music from Piano, Guitar, Bass and Drums.

Rating: ☆☆☆

**ALONE AGAIN NATURALLY — Grenn 12138**

Key: D

Tempo: 130

Range: HC Sharp

Caller: Earl Johnston

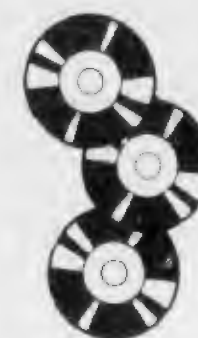
LD

**Synopsis:** (Break) Walk around corner — see saw own — men star by right — turn girl

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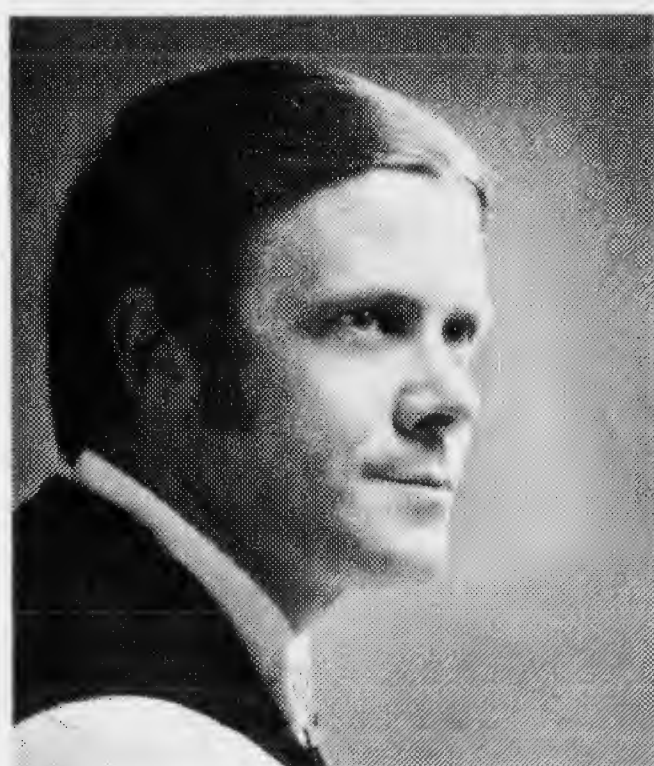


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*Featured  
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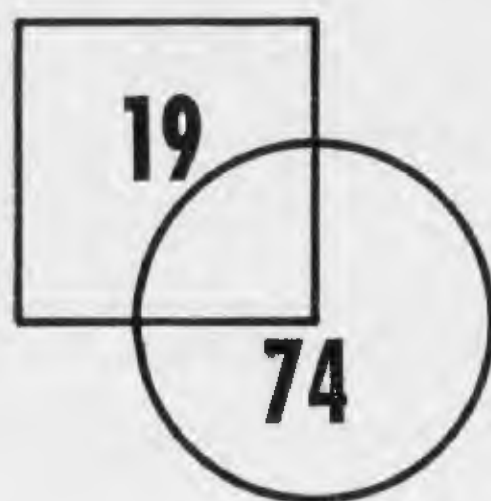
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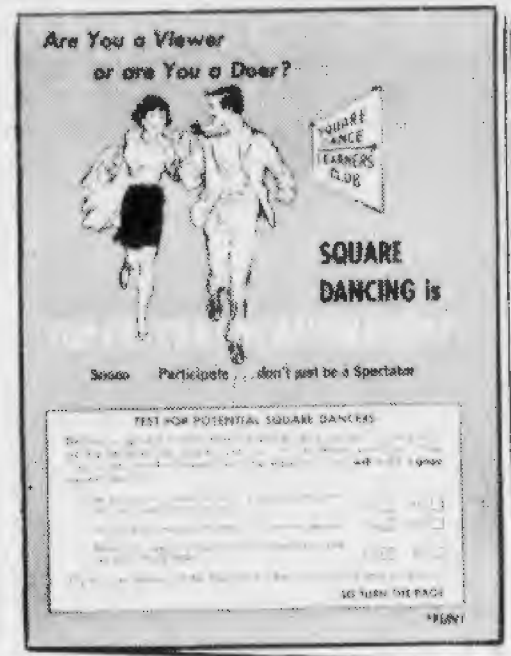
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across hall — men star right three quarters — allemande left — box the gnat — four ladies promenade — home swing — promenade (Figure) Heads right and left thru — sides rollaway — heads pass thru — separate around one — make a line — move up and back — pass thru — tag the line — those in lead U turn back and swing — left allemande — grand right and left — meet and promenade.

**Comment:** A well known and much heard pop number with fine music from Organ, Bass, Drums and Guitar. The figure moves right along. Dedicated to callers' wives (they will like the words).  
Rating: ☆☆☆

## HOEDOWNS

**KATY — Scope 313**

**Key: C**

**Tempo: 132**

**Music:** The Hoedowners — Piano, Bass, Drums, Guitars

**BUBBLES,** Flip side to Katy.

**Key: D**

**Tempo: 130**

**Music:** The Hoedowners — Piano, Bass, Drums, Guitars

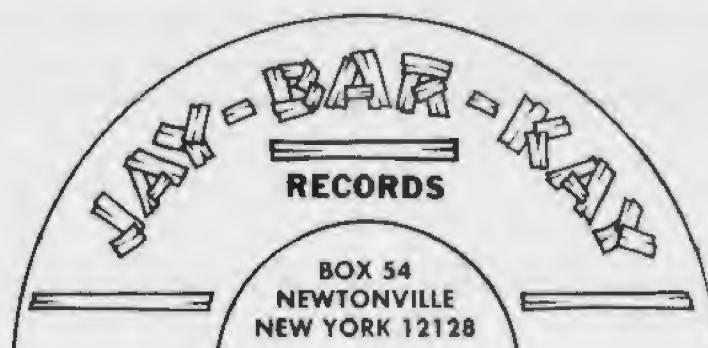
**Comment:** A standard downbeat hoedown with good rhythm and chording. (No melody.)

Rating: ☆☆☆



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(LETTERS, continued from page 3)

My 30-some herbs and spices were dredged from each broken glass container . . . With all that flying glass I'd sat here absolutely unharmed . . . I had planned to weed the rose bed and if I had, I would have been caught by 18 to 22" terrace stones that were dis-

lodged. But thanks to your article, I was sitting where I came through safe and sound . . .

Annette Martines

Pepeekeo, Hawaii

Annette is referring to the earthquake of April 26th which was centered about 2½ miles off shore from their home. This may be a first for putting SQUARE DANCING to this use but then we're glad it served a purpose. — Editor.

Dear Editor:

At a recent Border Booster meeting, we discussed WHO is considered a "national" caller.

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. . . Would appreciate it very much if you would give us your definition of a "national caller."

Neil and Glad Murray

Au Sable Forks, New York

The term refers loosely to an established caller who has been in the calling game for quite a few years, who has made phonograph records and who travels away from his home area into other states and around the country a good portion of the time. To what degree this would differ from a "name caller" or a "traveling caller" is difficult to say. It's perhaps a

matter of personalized and localized definition.

— Editor.

Dear Editor:

I am glad to note that the national callers are beginning to speak out against all the jumping, kicking, hand clapping, fancy swings, etc., instead of dancing, that is being done on square dance floors today. But let me say this, until the individual leaders, callers and teachers quit doing these things themselves and insist that their dancers not do them, we will

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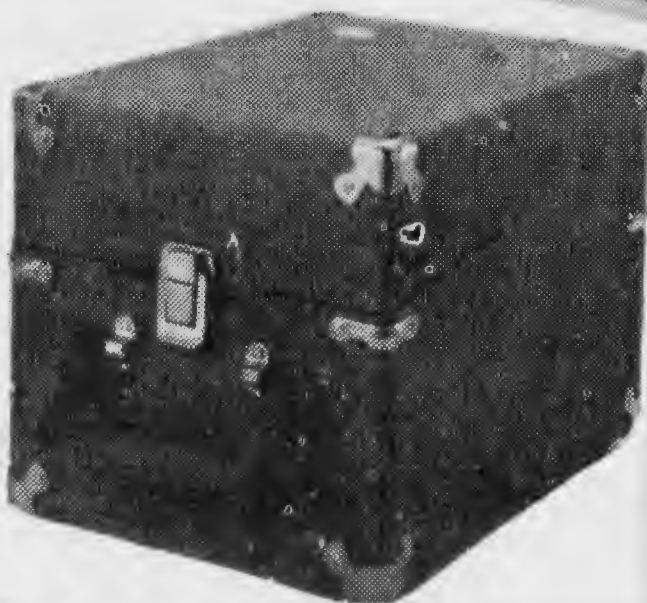
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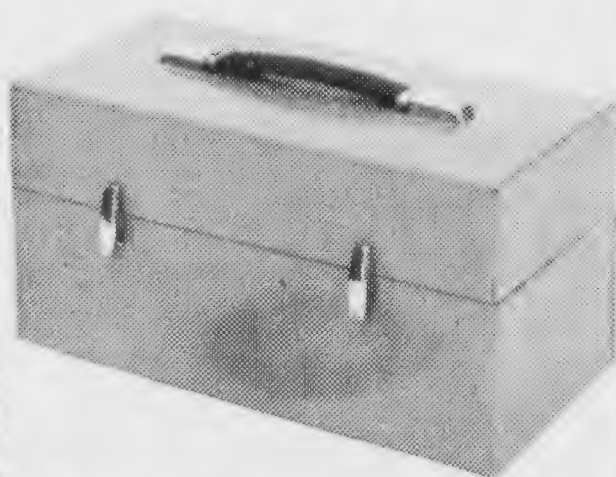
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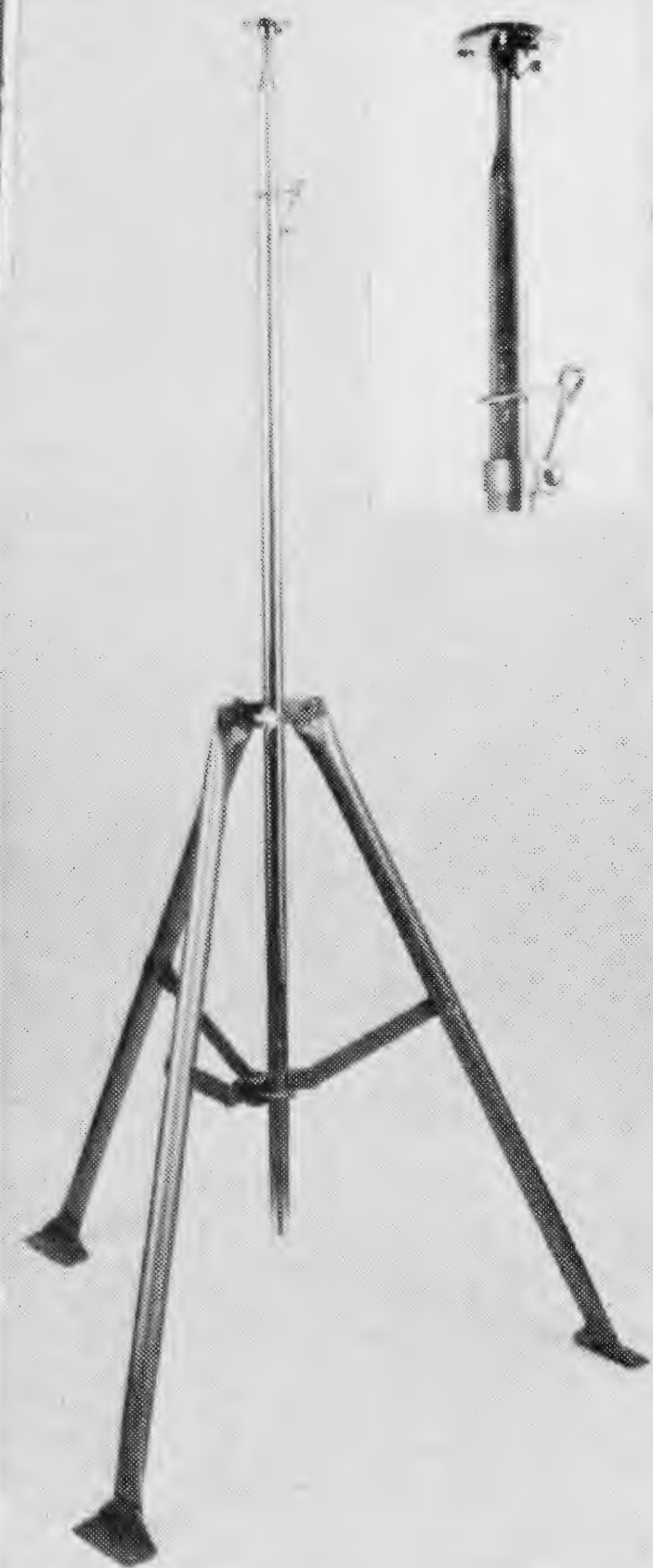
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find that the dancers will not really listen to the national callers. It is sort of a "monkey see, monkey do" thing . . . We have been dancing for sixteen years and had looked forward to sixteen more, but if the trend of more noise and less dancing continues I'm afraid we will have to give it up and find a less aggravating hobby. I suggest that one way the caller could eliminate some of the noise would be to set his voice volume to a comfortable level and leave it there, letting the dancers know at the start that he was not going to raise it and they

would be forced to keep the floor noise to a minimum or not hear at all.

Mrs. Mildred Gould  
Libby, Montana

Dear Editor:

I think all the bad dancing can be eliminated in two ways. First, callers (who know better) call it to the attention of the dancers on the floor. Second, if all club chairmen told dancers, "In this club we dance properly and with style," we would soon be rid of the bad ones (they would dance right or drop out)

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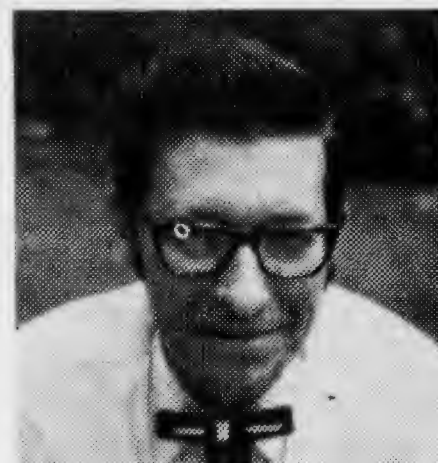
MGR 2132 Flip  
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Dayton, Ohio

Dear Editor:

This is to express to you and your staff my appreciation for the list of square dance contacts which was published in the February, 1973 issue of SQUARE DANCING. My wife and I . . . had been told that dancing with out-of-town clubs was great fun. Hence, when I was assigned to La Jolla, California, for three

weeks on business, I took your Square Dancers Guide along. Our first contact directed us to several clubs in the area. We found that visiting and dancing with these clubs was even more fun than we had anticipated . . . We are delighted that such a completely enjoyable and wholesome activity as square dancing can be enjoyed in such widely separated localities as Oak Ridge, Tennessee, and La Jolla, California.

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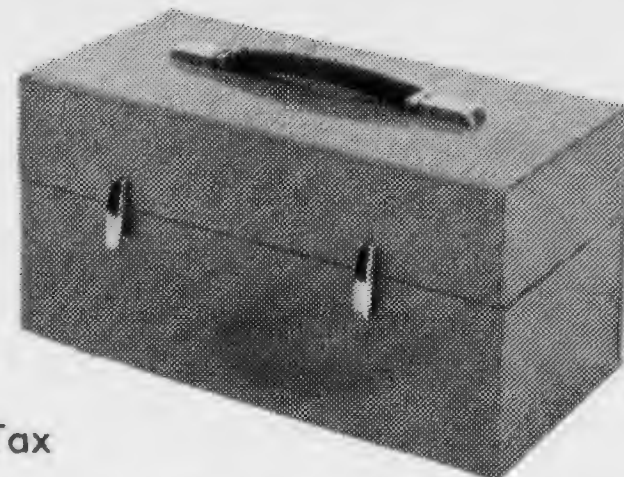
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## Square Dance Date Book

Aug. 3-4—Dogpatch U.S.A. 1st Annual S/D Fest., New Convention Center, Dogpatch, Ark.

Aug. 3-4—Miss. Gulf Coast 11th Annual S/D Fest., Buena Vista Hotel, Biloxi, Miss.

Aug. 3-5—2nd Annual Mt. St. S/D Fest., Concord College, Athens, W. Va.

Aug. 4—Moncendels Annual Stampede S/D, San Luis Valley Armory, Monte Vista, Colo.

Aug. 5-12—Week of Square Dancing, various places in Lake George Area, N. Y.

Aug. 6—River City Squares Overseas Reunion Trail Dance, Frayser VFW Club, Memphis, Tenn.

Aug. 6-11—20th Annual B.C. Sq Dance Jamboree, Penticton, B.C., Canada

Aug. 9-11—11th Annual Overseas Dancers Reunion, Hot Springs, Ark.

Aug. 9-11—Canadian R/D Festival, York Univ., Toronto, Ont., Canada

Aug. 10-12—4th Annual Monterey Fest., Kings H.S., Seaside, Calif.

Aug. 11-12—15th Annual August S/D Weekend, Chaparral Conv. Center, Ruidoso Downs, N.M.

Aug. 17-18—16th Annual Fest., New Orleans, La.

Aug. 17-19—9th Annual Jekyll Island Jamboree, Jekyll Island, Ga.





Chuck Bryant

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MS-155 Pictures By: Johnny LeClair

MS-154 Little Girl By: Curtis Thompson

MS-153 Good Things Caller: Chuck Bryant

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LS-5016 Jamestown Ferry By: Nelson Watkins

LS-5015 Let's All Go Down to the River Caller: Art Springer

LS-5014 Heaven Of My Woman's Love By: Andy Petrere

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Aug. 17-19—11th Wisconsin State Convention, Menomonee Falls, Wis.

Aug. 17-19—S/D Campers Weekend, Hidden Valley, Archbold, Ohio

Aug. 18—Mid Summer S/D, Dock 1, St. Ignace, Mich.

Aug. 18—White Oak Promenaders Water Fest. Dance, Grant's Shopping Center, Eu-faula, Ala.

Aug. 18-19—14th Annual ISDCA Callers & Dancers Institute, Belleville, Ill.

Aug. 23—Palm Squares Summer Special,

Hummelstown Fire Hall, Hummelstown, Pa.

Aug. 24—16th Annual Southeast Colorado S/D Jamboree, Pueblo, Colo.

Aug. 24-26—1st Annual Smoky Mountain S/D Fest., Gatlinburg, Tenn.

Aug. 24-26—S/D Weekend, Timbershores Camping Resort, Northport, Mich.

Aug. 24-26—4th Annual Trailer Park S/D Weekend, Bobcaygeon - Verulam Comm. Center, Bobcaygeon, Ont., Canada

Aug. 25-26—5th Annual Peach Festival, Mesa College, Grand Junction, Colorado

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Aug. 25-26—Miami Beach Ocean Waves 11th Annual "Extravaganza", Playboy Plaza Hotel, Miami Beach, Fla.  
Aug. 26—Papio Prancers 5th Annual Red Garter Starter Dance, St. Columkill Church Aud., Papillion, Nebr.  
Aug. 31—Promenaders Trail Dance, Students Center, Skyline H.S., Idaho Falls, Idaho  
Aug. 31-Sept. 1—Land of the Sky Festival, City Aud., Asheville, N. C.  
Aug. 31-Sept. 2—8th Annual Western Style S/D Fest., Hoedown Island, Natural Bridge

State Park, Slade, Ky.  
Aug. 31-Sept. 2—Hog Capital Festival, Black East College Lounge, Kewanee, Ill.  
Aug. 31-Sept. 2—Single S/Dancers U.S.A. 3rd Annual Dance-A-Rama, Oklahoma City, Okla.  
Aug. 31-Sept. 2—12th Annual Japanese S/D Convention, Hakone, Japan  
Aug. 31-Sept. 3—Labor Day Weekend, Turkey Run Park, Marshall, Ind.  
Aug. 31-Sept. 3—2nd Labor Day Weekend, Royal Oak Park, Pomery, Ohio

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LH-197 "LIVE AND LET LIVE" Flip/Inst. Caller: Bob Augustin  
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Aug. 31-Sept. 3—Western Missouri Workshop Callers Assoc. 15th Annual Labor Day S/D Fest., Central Mo. State College, Warrensburg, Mo.

Sept. 1—Wiregrass Area S & R/D Assoc. Campout Dance, American Legion Hall, Donalsonville, Ga.

Sept. 1-2—Central Coast Assoc. 10th Annual Square-Affair, Vets. Mem. Bldg., San Luis Obispo, Calif.

Sept. 1-2—Big Foot Jamboree, Happy Camp, Calif.

Sept. 1-3—Alberta S & R/D Fed. Conv.,

Grand Prairie, Alberta, Canada

Sept. 1-3—Labor Day Weekend, Frank Lane's Dance Ranch, Estes Park, Colo.

Sept. 1-3—18th Annual Knothead Jamboree, Old Faithful Lodge, Yellowstone Nat'l. Park.

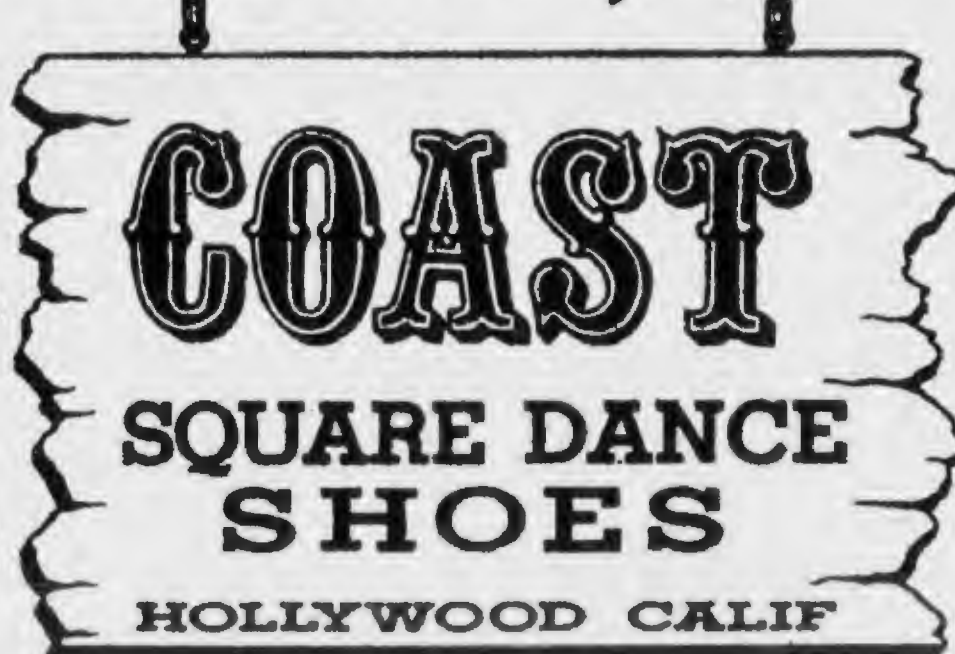
Sept. 4-9—New Hampshire Fall Camp, The Inn, East Hill Farm, Troy, N.H.

Sept. 7—Fall Kick-Off Dance, Rec. Center, F.E. Warren AFB, Cheyenne, Wyo.

Sept. 7-8—N.Y. Caller's Assoc. 2nd Annual Kickoff Fest., Sherburne H.S., Sherburne, N.Y.

Sept. 7-9—Harvest Moon R/D Weekend,

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Sept. 14-16—S/D Weekend, Dream Inn, Santa Cruz, Calif.  
Sept. 15—9th Annual O.R.A. Fall Roundup, Municipal Bell Audit., Augusta, Ga.  
Sept. 15—TVSDA Fall Fest., Huntsville, Ala.  
Sept. 15—Fall Foliage All Nighter, St. Augustine Church Hall, St. Augustine, Pa.  
Sept. 15-16—Gulf Coast Caller's Co-op "Fun-Sti-Toot 7," Civic Center, New Braunfels,

Texas  
Sept. 16—Brantford Square-A-Naders Moonlite Square-A-Nade, New Lions Park Arena, Brantford, Ont., Canada  
Sept. 16—Plaids & Calicos 7th Annual Clam Bake & Dance, East Harbor State Park, Port Clinton, Ohio  
Sept. 16—Western New England R/D Assoc. 6th Annual Fall Roundup, Southampton Rd. School, Westfield, Mass.  
Sept. 17-23—First Caribbean Roundup, San Juan, Puerto Rico. Write Square Dancing

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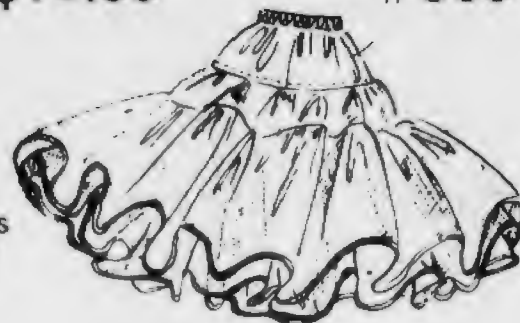
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Sept. 21-22—Suncoast Caller's Assoc. Square-  
O-Rama, Audit., Clearwater, Fla.

Sept. 22-29—"Septemberfest" 5th Annual S/D  
Fest., Ky. Dam Village State Park, Gilberts-  
ville, Ky.

Sept. 25—Palm Squares Banner Dance, North  
Side School, Palmyra, Pa.

Sept. 28-29—Tri-State Festival, Mem. Col.,  
Ft. Wayne, Ind.

Sept. 28-30—2nd Annual Flaming Leaves  
Fest., Olympia Arena, Lake Placid, N.Y.

Sept. 28-30—Fallin' Leaves Frolic Weekend,  
Angola, Ind.

Sept. 28-30—Beach Ball, Indiana Beach,  
Monticello, Ind.

Sept. 28-30—"Weekend in Paradise", Atwood  
Lake Lodge, Delroy, Ohio

Sept. 29—Fall Caller's Cotillion, Sterl. Hall,  
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Sept. 29—Callers Festival, National Guard  
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Sept. 29—Fall Round Dance Fest., Athens Rec  
Center, Athens, Ga.

#### IN MEMORIAM

We were saddened by the loss of four  
good friends from the world of square dancing  
earlier this summer.

WALTER "SPARKY" ADAMS, veteran square  
dance caller from the Los Angeles area prior  
to his retirement to Visalia, California.

IKE BJORK, active square dancer for more  
than twenty years and former president of  
Beverly Hillbillies, Los Angeles, California.

KILLIAN LANSINGH, former owner of Square  
Dance Square, record and square dance cloth-  
ing shop in Summerland, California, before his  
retirement to Mexico.

HUBERT CUNNINGHAM, longtime caller/  
teacher actively associated with the square  
dance program in Southeast Kansas.

We join with many in the square dancing  
activity in extending condolences to the fami-  
lies of these old and good friends.

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**(HISTORY, continued from page 15)**

cross hands forming straight lines as before, gentlemen go to their places with hands across, while the ladies go outside to their places.

For the first few years the directions for the earliest Cotillions and Quadrilles told you: "A man and a lady" do thus and so, or "A man and his opposite lady" do thus and so. As you would expect, this led to all kinds of confusion. It was too interesting a dance form to lose by default. By the 1820's the dancing masters had decided (unofficially, of course, since there were no dancing masters' associations

then) that "A man and a lady" meant the "First man and his opposite lady." They went one step further in deciding that the "first man" was the gentleman in the number one position and that the number one position was held by the "first couple," and that the first couple was the couple standing with their backs to the music. For a short time "the first two" meant the first gentlemen and his opposite lady (number three lady) but you can find plenty of evidence that it meant the first lady and her opposite gentleman. By the 1830's it had been decided that the "first two"



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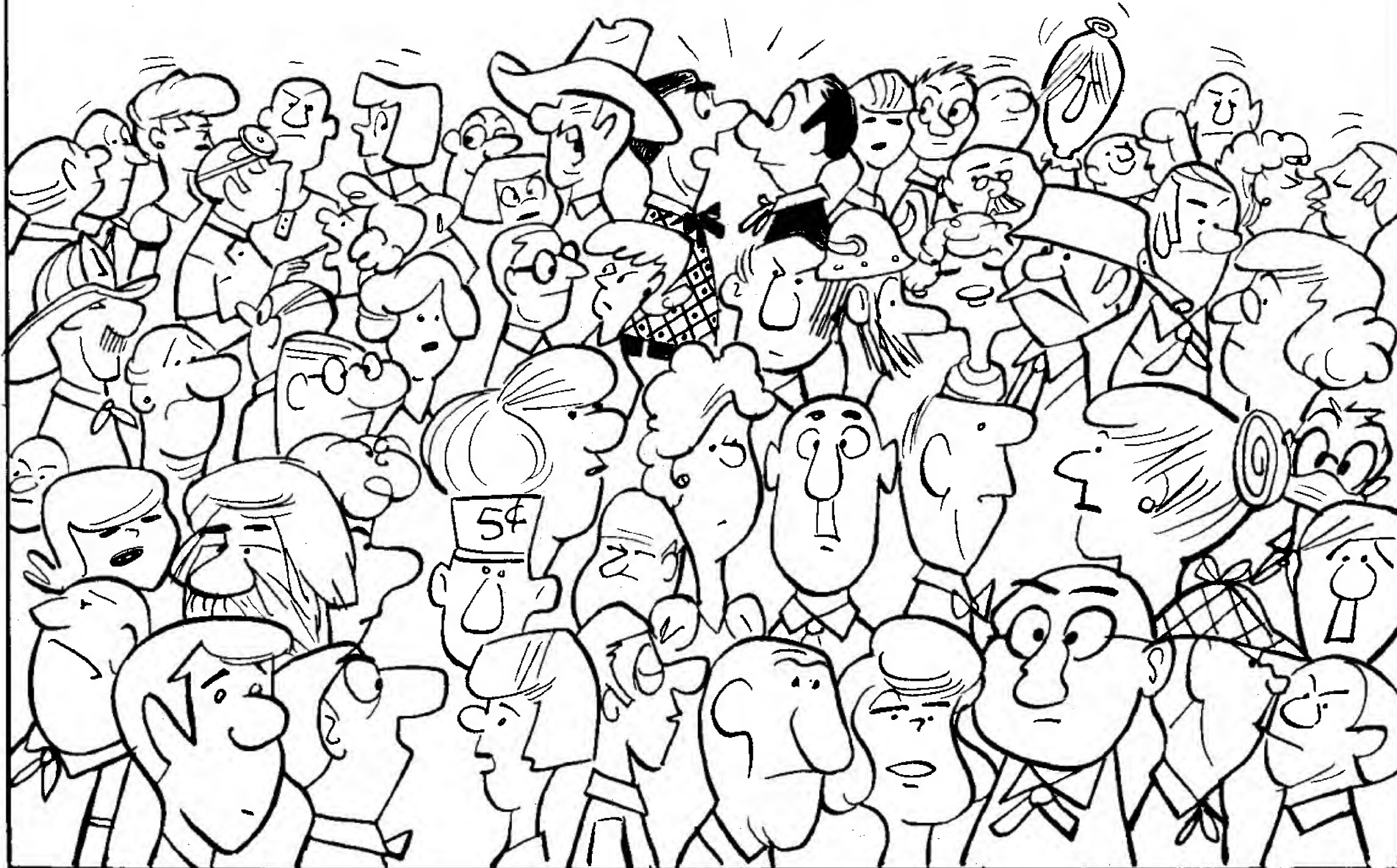
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